ILLUSTRATED MEMORIAL OF THE NORTH LONDON WORKING CLASSES Industrial EXHIBITION 1864

Mr. W. J. WATTS, Hon. Sec.

[*From a Photograph by Hamilton.*]

THIS

VOLUME

IS

Presented

TO

F. C. Ambridge

EXHIBITOR *No. 115*

AS A MEMENTO OF THE

North London Working Classes' Industrial Exhibition,

UPON THE SUCCESS OF WHICH WE HAVE MUCH PLEASURE IN CONGRATULATING ALL WHO HAVE ASSISTED IN THE UNDERTAKING.

Russell — President of the Opening Ceremony.

W. Gladstone — President of the Closing Ceremony.

Shaftesbury — Distributor of Awards.

EXTERIOR VIEW OF THE AGRICULTURAL HALL, LIVERPOOL ROAD.

A MEMORIAL

OF

THE NORTH LONDON

WORKING CLASSES'

Industrial Exhibition

OF

1864.

EDITED, AT THE REQUEST OF THE CENTRAL COMMITTEE,

By J. F. WILSON,

Hon. Secretary of the Space Committee.

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THE issue of this Volume to the Exhibitors at the NORTH LONDON WORKING CLASSES' INDUSTRIAL EXHIBITION OF 1864 is the last official act of the Committee in connection with that undertaking. In the following pages will be found a brief but concise history of its origin, progress, and ultimate success, an account of the opening and closing ceremonies, and other matters of interest to all who shared the labours it involved. In no other form could so lasting a Memorial have been presented; while its value as a permanent record of the deep interest in the welfare of the Working Classes evinced by the Noblemen and Gentlemen who took part in the proceedings, will alone, it is believed, render it an acceptable and appropriate offering.

In compiling the introduction, care has been taken to confine it to a simple statement of facts, gleaned from the minutes of the Committee's proceedings; and in making selection from the opinions of the Press, those only have been chosen which bear upon the influence of the Exhibition as a whole, or point to a further development of the idea at some future period.

The Editor gladly avails himself of this opportunity of bearing testimony to the invaluable gratuitous services rendered by the Treasurer and Honorary Secretaries in carrying out the undertaking — services involving an amount of personal sacrifice to be estimated only by those most intimately connected with the details of its management; also of placing upon record his grateful acknowledgment of the kindly co-operation of his associates in the labours now brought to so satisfactory a termination.

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A Memorial.

THE event of which this volume is intended to form a memento may be considered, without presumption, a collateral offspring of the International Exhibitions of 1851 and 1862. In those undertakings the Working Classes were chiefly represented by their employers, who devoted their capital to the production of the best specimens of skilled workmanship, and received the honours awarded, without any material prejudice to the interests of the actual producers. In the regulations of the various Exhibitions which followed, both in Great Britain and on the Continent, the same principle was naturally adopted. It may be inferred, therefore, that although Working Men were not excluded from these displays as exhibitors, the expenses attendant upon producing objects worthy to be placed in competition with those of the capitalist prevented their availing themselves of the privilege; and that, consequently, a fair representation of the Working Classes did not take place till the inauguration of the NORTH LONDON INDUSTRIAL EXHIBITION.

ITS ORIGIN.

The idea of holding an Exhibition in the North of London first suggested itself to Mr. W. J. WATTS, whose connection with several philanthropic institutions in the neighbourhood of Clerkenwell led him to select that locality for its centre of operation. The small but successful exhibition of amateur productions which

had been held at Lambeth in the spring of 1864 had proved that the Working Classes were not only able to furnish an interesting display, but that they were willing to support it by paying a small fee for admission. This, therefore, was considered a sufficient inducement to imitate the commendable example of South London, and a private meeting of a few personal friends of Mr. Watts resulted in a determination to carry out the scheme. Had the original intention of confining the Exhibition to amateur productions of the inhabitants of Clerkenwell been maintained, and its management been conducted, as at first contemplated, by a Committee connected with the Lamb and Flag Ragged Schools, it would have differed in no material point from its Lambeth predecessor; but the willingness of several working men to take the matter up upon independent grounds, to accept the labour of its management, and to take the responsibility of its success, caused the proposal to assume a character of its own, and at once alienated it from purely philanthropic association.

ITS MANAGEMENT.

The Lamb and Flag School Room having been kindly placed at the service of Mr. Watts and his friends by the School Committee, a public meeting was held on the 12th of April, at which the subject was openly discussed. It was then decided that the proposed Exhibition should especially represent "North London," including the districts of Clerkenwell, Islington, St. Pancras, St. Luke's, Hoxton, St. Andrew's, Holborn, and Bloomsbury; but that persons residing in outlying localities should not be excluded from becoming Exhibitors if sufficient space could be found for their accommodation. The next business transacted was the formation of a Committee that should fairly represent the Working Classes, and this body was elected from the meeting, with the power of adding any to its number who might subsequently desire to share its labours.

The formation of a few regulations first occupied the attention of the Committee, and these (of which the following is an ab-

stract) were submitted to a public meeting shortly afterwards, and adopted :—

"*Name.*—That the Exhibition be entitled the 'North London Working Classes' Industrial Exhibition,' and that it consist of objects manufactured by the Exhibitors, either as specimens of skilled workmanship, or examples of self-taught handicraft.

"*Application for Space.*—That applications for space be forthwith invited, which applications shall state the character, size, and object of the article to be exhibited.

"*Committee to Appoint Space.*—That the Committee select from their number a sub-committee of non-exhibitors, who shall decide upon the eligibility of the article proposed to be exhibited, and apportion the space at their disposal. That such sub-committee be not less than seven (five to form a quorum), whose decision upon all matters connected with the choice of objects, appointment of space, and situation, shall be deemed final.

"*Forms of Application.*—That printed forms of application be issued free to all applicants by the Secretary, or any member of the Committee, and that such forms be dated at time of issue, and required to be returned within fourteen days from date of issue.

"*Cards of Address and Extra Stands.*—Each article shall be numbered, on a card of uniform size, supplied by the Committee at the cost of 1d. each, and that the Exhibitor be requested to write his or her name and occupation legibly on the card, which shall be placed on or near the object exhibited. That any extra fittings be furnished and fitted at the Exhibitor's own expense, under the direction of the Committee. The Exhibitor to bear all risk of loss or accident.

"*Articles Sold.*—That should any article be sold during the Exhibition, the same shall not be removed until the Exhibition shall be officially declared to have closed, and that all articles unclaimed within seven days of the termination of the Exhibition shall be disposed of as the Committee may direct.

"*Time and Price of Admission.*—That the time of admission to the Exhibition be from seven till ten each evening, and the admission be 2d. each person ; children under ten, half price. On Monday and Wednesday the Exhibition shall be open from ten till five o'clock, 6d. for each person ; children, 3d. ; and on Saturdays, ten till three o'clock, at 6d. each, and from five till ten o'clock, 2d. each.

"*Prize Awards.*—That previous to the opening of the Exhibition, a number of gentlemen, unconnected with the management, be invited to meet the Committee and award Prizes of Merit (not pecuniary) to the

Exhibitors. That the number of such Adjudicators be not less than three, and that the awards be decided exclusively by the Adjudicators. That the prizes shall be distributed by the Chairman at a meeting to be called for the purpose, at the termination of the Exhibition, to which the admission shall be 1s.; Exhibitors free."

LOCAL COMMITTEES.

In order to make known the object of the Exhibition in the surrounding districts, members of the Central Committee were appointed to act as Local Secretaries, and invited to seek the co-operation of their neighbours in organising Local Committees for the conduct of public meetings, the distribution of prospectuses, and the issue of printed forms of application to intending Exhibitors. By these means, constant direct communication with a large number of co-workers was maintained, and twelve public meetings were held (independently of five in the Central District of Clerkenwell), viz.:—in Islington, 2; St. Pancras, 4; Holborn and Bloomsbury, 2; St. Luke's, 2; Hoxton, 2. These meetings not only tended to direct the attention of the Working Classes to the scheme, but afforded an opportunity to others of rendering assistance, by expressing opinions as to its usefulness, without interfering in any way with its independent character. It must be acknowledged that the Local Committees, in the exercise of their appointed duties, materially aided the central body in giving publicity to the undertaking, and many of them, after the object for which they were called together was accomplished, voluntarily tendered their services to protect the objects during the Exhibition.

PLACE OF EXHIBITION.

This, though an important matter, had been left undecided until some idea could be formed of the probable number of exhibitors, the amount of space required, and the character of the objects likely to be sent. It was certainly fortunate that no place had been fixed upon at an early stage of the proceedings, for in that case the Committee would no doubt have chosen a building inadequate to

contain the immense number of articles which were ultimately sent in. A school-room in Clerkenwell was at first considered sufficiently large for the purpose; but this idea had to be abandoned long before the latest time fixed for receiving the applications for space. The importance of the undertaking as a popular movement became gradually to be recognised by the local press, and its novelty awakened an interest in the working public far beyond the expectations of its originators. This was clearly indicated by a steady weekly increase in the number of applications from intending exhibitors, and it became a matter of doubt whether a building sufficiently commodious could be found in the locality in which the Exhibition was intended to be held. In this emergency the Committee put themselves in communication with the directors of the Agricultural Hall, and the smaller building was immediately engaged, although at that time the space required seemed scarcely to warrant the undertaking. The Management, however, had scarcely had time to conclude the negotiations, and calculate the probable chance of fully occupying the space at their disposal, than it was found that their ability to satisfy the demand for room was again exceeded. They then laid their difficulty before the directors of the Agricultural Hall Company, who at once placed the large hall at their disposal upon liberal conditions, and offered every encouragement to the Committee in rendering the Exhibition worthy of the object they had in view.

From this point the scheme assumed dimensions out of proportion to the limited means of the Committee, to say nothing of the amount of personal attention and labour required to carry it out.

THE GUARANTEE FUND,

which had been confined to promises from a few gentlemen, and the members of the Committee, now received several important additions, Mr. Samuel Morley becoming voluntarily responsible for £100, and Miss Burdett Coutts for the sum of £50, which raised the amount promised, in case of a deficit, to about £350.

SUB-COMMITTEES.

Thus encouraged, the Central Committee lost no time in devising a method of transacting the gradually accumulating business which the now extensive nature of the undertaking involved. Three sub-committees were elected from the central body, namely, the "Opening Committee," whose duty it was to co-operate with the secretaries in making arrangements for the inaugural ceremony, and entertain and decide upon the numerous gratuitous offers which were made to organise musical entertainments during the Exhibition; 2, the "Financial Committee," to assist the Treasurer in his duties; and, 3, the "Space Committee," upon whom devolved the correspondence with Exhibitors, the classification and arrangement of the objects, and the production of the catalogue. Some slight idea of the labours of these Committees may be formed from the fact that the sum expended in postage alone before the opening of the Exhibition amounted to £19 15s. 2d., representing no less than 4,742 communications.

PRIZES.

It was decided at the outset, as may be seen by reference to the rules, not to offer pecuniary premiums, but to devote a portion of the surplus funds (if any) to such marks of distinction as might be decided upon after the result of the undertaking became known. As this involved the nomination of competent judges, the Committee resolved to invite the co-operation of gentlemen of position and experience to undertake the duty.

ADJUDICATORS.

The Committee were fortunate in obtaining the valuable assistance of P. Le Neve Foster, Esq., Secretary of the Society of Arts, through whose influence the following gentlemen accepted the responsibility of awarding the Prize Certificates, viz.:—Thomas Winkworth, Esq.; D. K. Clark, Esq., C.E.; Geo. F. Wilson,

Esq.; J. A. Nicholay, Esq.; Peter Graham, Esq.; and M. Digby Wyatt, Esq. From the opening of the Exhibition to the Friday preceding its close, these gentlemen were in almost constant attendance, closely examining the works, the merit of which they had kindly undertaken to determine. To give satisfaction in all cases has ever been found impossible, as evidenced in the awards at the Great Exhibitions, both in England and on the Continent; but in few instances have adjudicators been more successful in recognising real merit than at the North London Industrial Exhibition, where they met with peculiar difficulties, which previous experience could scarcely have prepared them to overcome. It is believed that Exhibitors will join the Committee in publicly acknowledging, with gratitude, the impartial manner in which the Adjudicators performed their difficult, self-imposed duty.

ARRANGEMENT OF THE EXHIBITION.

For the performance of this duty, as has been before mentioned, the members of the Space Committee were responsible. Owing to the previous engagements of the Agricultural Hall Company, but five days were afforded for a task which, to have accomplished with proper effect and precise arrangement, would have occupied a considerably longer period. The statement of this fact is but an act of justice to those who undertook the duty, as it will account for defects which, under other circumstances, might be attributed to a want of due consideration. The total number of exhibitors who applied for space within the time given was 868, contributing about 3,000 different articles, and these, with very few exceptions, were deposited in their places before the opening of the Exhibition. Other applications, however, were subsequently received, and in most cases the objects offered were accepted, but under the condition that no right to prize awards could be claimed on the part of the exhibitors.

The extent of space afforded by holding the Exhibition in the Agricultural Hall enabled the Committee to place but few restric-

tions upon the character of the objects to be admitted, the chief condition being that they should be the work of the Exhibitors themselves, or, if not, that the name of the person who invented or made the article should be placed thereon, in order that any honour which might be awarded should be received by him to whom the merit was due. Although, in several instances, this regulation was not strictly complied with, the exceptions were exceedingly few, and arose from the limited opportunity afforded of scrutinising their eligibility previous to the objects being deposited in the building.

THE INAUGURAL CEREMONY.

THE Ceremonial Opening of the Exhibition took place on the 17th of October, at three o'clock. At that hour the arrival of the Right Hon. Earl Russell, who had consented to perform the duty, was announced by loud cheering from the far end of the hall, and in a few minutes the noble Earl, accompanied by Lady Russell, and one of their young daughters, and by Lady Emily Romilly, and attended by the Committee, proceeded along the centre of the building to a raised platform under the orchestra, and took his seat as Chairman. Among those present on the occasion were Thomas Winkworth, Esq. and J. A. Nicholay, Esq. (representing the Society of Arts), W. Digby Seymour, Esq., M.P., G. W. Petter, Esq., J. Plimsoll, Esq., Dr. Chinery, Dr. Harvey, the Rev. the Vicar of Islington, Rev. Robert Maguire, of Clerkenwell, the Rev. Mr. Tucker, of Holloway, C. Comfort, Esq., George Cruikshank, Esq., and John Cassell, Esq.

The noble Earl having taken the chair, the Ceremonial commenced by the Choir of nearly a thousand voices, under the direction of Mr. R. Glenn Wesley, singing the Hundredth Psalm, "All people that on earth do dwell," harmonised by Dr. S. S. Wesley, of Winchester Cathedral, who presided at the organ.

Mr. Watts, the Hon. Secretary, then read a Report descriptive of the history and progress of the Exhibition, the chief features of which have been detailed in the preceding pages.

The noble Chairman, accompanied by a select party, then proceeded to inspect the contents of the Exhibition, which appeared to afford his Lordship considerable pleasure.

On the return of the party to the platform, Earl Russell rose and said:—

Ladies and Gentlemen,—I have to congratulate you upon the Exhibition which I have just been privileged to witness. It has given me the greatest satisfaction to observe the works of skill and industry of the North London working classes, and I am bound to say that, in my opinion, what I have just seen does the working classes of North London the greatest

THE RIGHT HON. EARL RUSSELL, K.G.,

Secretary of Foreign Affairs,

PRESIDENT OF THE INAUGURAL CEREMONY.

possible credit. There are works of skill and ingenuity in carving, in cabinet-making, and in various kinds and branches of professional skill, which it would take me long indeed to enumerate, which many of you will have an opportunity of seeing from day to day, and which cannot fail of giving you the highest satisfaction. I must confess that it gave me pride and pleasure to be the fellow-countryman of men who have so employed their time, who have exhibited the greatest ingenuity in the works they have performed, and who, in the excellent performance of that work, have done credit to the country to which they belong. (Loud cheers.) Those who first conceived the thought of this exhibition of industry did but justice to the intelligence and skill of their fellow-countrymen, and I congratulate them upon the success which has already attended their efforts. It is in this manner that this country shows and gives another proof that the working classes of London are, as I believe, the highest working classes in the world—the most distinguished in the works which they perform, the most ready to accomplish anything which may be set before them, thus making this great community that which it ought to be—the head of the civilised world in all those works which betoken civilisation and progress. (Cheers.) We must all be thankful that it is permitted to us by a gracious Providence to enjoy under the laws of this country, and by the safeguards which surround work in this country, that security by which time may be made available, and by which every one can be certain that if he devotes his time to works that do him credit he will receive his just reward. (Cheers.) It is for this that we ought all to be thankful to an Almighty Power, from whom we enjoy so many privileges, and by whom all classes are permitted to join together—we who have our works to perform, performing those works on our part, and the industrial classes performing their works on their part, and all combining to raise the reputation of this great country. (Cheers.) I was happy to accede to the proposal that was made to me to open this Exhibition, and I now say that I had no conception when I accepted that invitation that the works of industry to be exhibited would display so much ingenuity and skill. I most heartily congratulate you upon the success which has attended this enterprise, and I now formally declare this Exhibition of the North London Working Classes opened from this time. (Loud cheers.)

On the noble Earl resuming his seat AN ORIGINAL ODE, written for the occasion, by W. H. BELLAMY, Esq., and set to music by Dr. S. S. WESLEY, was sung, the solo parts being taken by Miss LOUISA PYNE, Miss LEFFLER, Mr. ELLIOT GALER, and Mr. LEWIS THOMAS, who kindly tendered their services gratuitously.

THE ODE.

WORK.

I.

WHEN from the great CREATOR'S hand,
In order and in wisdom plann'd,
Heaven's countless orbs came forth,
In the world's earliest infancy,
It was HIS will Man's lot should be
To toil, upon this earth.
The mandate ran—"A worker, thou,
Go!—in the moisture of thy brow,
Subdue the stubborn soil.
Whate'er thy hand shall find to do,
Be strong, be steadfast, and be true,
And I will bless thy toil."

II.

And strong in heart, and strong in hand,
Man wander'd forth upon the land,
Its teeming breast to till;
And Earth, and Sea, and Wind, and Flame,
And Light, and Heat, and Cold, became
The vassals of his will.
'Tis but to gaze around to see
How nobly Man his destiny
Has labour'd to fulfil;
How Time, in each succeeding age,
Has left fresh records on his page
Of Man's triumphant skill.

III.

The wise, the wealthy, and the great,
Let these adorn their high estate,
And do the good they can;
And high and low, and rich and poor,
Learn, that to labour and endure
Gives dignity to man;
That when at last the time shall come,
When Man is summon'd to his home,
And all beneath the sun
Shall like a pageant vanish, all!—
Each man—'tis writ—must stand or fall
As he his "WORK" has done.

REST.—SOLO.

I.

SILENTLY, silently
Fades the day's light;
Stealthily, stealthily
Creeps on the night.
Lay down the hammer,
And silence the mill;
Rest for the weary ones!
Respite for skill!

II.

Often in sickness,
Often in pain,
Working, still working,
That others may gain;
Often in weariness,
Often in grief—
Grudge not those weary ones
Slumber's relief!

III.

O Sleep! sweet harbinger
Thou, of that rest
By Mercy, in Heav'n,
Reserv'd for the bless'd!
Where neither labour,
Nor sorrow, nor pain,
Shall harass those weary ones
Ever again.

REJOICING.—CHORUS.

I.

ALL honour to the working man,
Who worketh "with a will;"
With energy and industry,
With cunning and with skill,
Seen or unseen of any man,
Be it with head or hand,
Who knows his work is fair and true,
And knows that it will stand.

II.

All honour to the working man,
Who worketh "with his might,"
In patience and in honesty,
At what he knows is right;
Whose life, though pass'd in poverty,
Will bear the light of day,
Nor fears his works should follow him,
Die when or where he may.

W. H. BELLAMY.

On the termination of the Ode, which was received with unanimous approbation,

The Rev. Robert Maguire, M.A., Incumbent of Clerkenwell, offered up the following

INAUGURAL PRAYER.

Almighty God, Creator of all things, and by whom all things consist, we draw nigh to thy great and glorious throne to-day to ask, as we are through thy loving mercy permitted to ask, thy blessing upon this work and labour of our hands. Thou hast created the earth and all that therein is, and thou hast made man to be thy representative, bearing thy image here, to replenish the earth and to subdue it. Thou hast appointed toil and labour as the lot of man; and as man obeys this thy great appointment, the curse is turned into a blessing, and he is enabled to rejoice in the works of his hands. We thank thee for the blessing of industry and labour; we pray that it may ever please thee to preserve such blessings to our land and people, as the human means of national prosperity. "Give peace in our time, O Lord," and be pleased long to continue thy favour towards us, so that we may be enabled to promote the arts of peace, and dwell in prosperity and safety. O Lord, teach us to be thankful, upon a review of all thy great and boundless mercies; and teach us to be humble when we contemplate our own works—the best of which is possessed of some flaw, or failing, or drawback of human imperfection. Teach us to seek for perfectness in thee, and ever to aim at being like to thee! We now ask, O God, for thy blessing to descend and rest upon this great industrial undertaking. Bless the promoters of it, the contributors to it, and the visitors who shall frequent it. In using thy gifts, even the earthly talents committed to our trust, may we be faithful, and in all our ways acknowledge thee; consecrating our human powers to thy service, and "whatsoever we do, doing all to the glory of God." And while we duly appreciate the approbation of our fellow-man, and submit the works of our hands to his judgment and decision, may we remember that thou art the Judge of all men, and that the searching fire of thy judgment "shall try every man's work, of what sort it is." May we, therefore, so earnestly strive, and so faithfully live, that "being found in Christ" we may receive the prize of eternal life, and hear the sentence of thy favour—"Well done, good and faithful servant!" And when all earthly things, all that the world calls great and grand, shall fail, and "all these things shall be dissolved," may we find our home, our lasting home, prepared in heaven—a mansion in the city which hath foundations, whose builder and whose maker is God! We now humbly submit the inaugural engagement of this day to thy approval, and

ask of thee, oh, thou great Father or us all, to bless this work, to prosper this undertaking, to sanction this effort, and so to superintend and direct its proceedings, that all may tend to the glory, and honour, and praise of thy great name, and to the well-being of our fellow-men We ask these mercies and blessings through the merits and intercession of thy Son, Jesus Christ, our Lord. Amen.

The National Anthem was then sung by the Choir.

Mr. Digby Seymour rose and said:

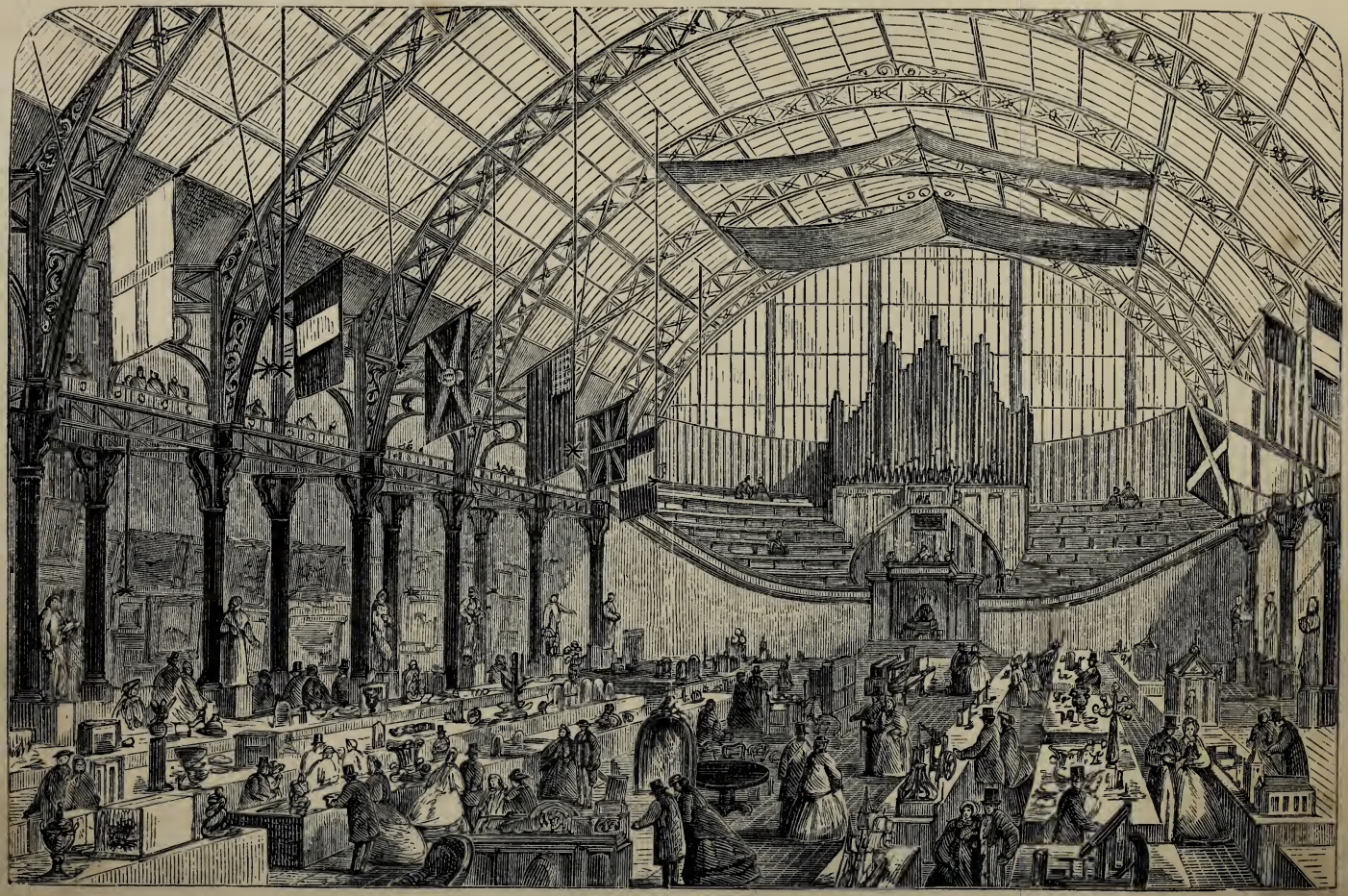
I have been asked to propose a vote of thanks to the noble Chairman, and I feel proud of having the duty to perform. To no man living are the working classes more indebted than to Earl Russell, for that nobleman has taken the largest share in giving to them industrial, intellectual, and social freedom. I trust that before the noble Earl's sun shall set, he will be enabled to put the keystone of the arch upon those great political and social reforms of which he has laid the foundation and largely raised the structure. I have great pleasure in moving this vote of thanks to the noble Earl.

Mr. George Cruikshank, who said he was a working man of fifty years' standing, seconded the motion.

The motion was put, and carried unanimously amidst vociferous cheering.

Earl Russell returned thanks in the following terms:—

I beg to return you my heartfelt thanks for the honour you have done me in thanking me for the very easy and very delightful work which I have performed to-day. I think I may say that I too have been among the working classes—(hear, hear)—and although I do not wish to enter into political disquisition, you will, perhaps, permit me to tell you what happened to me when I had the honour of being one of the members for the city of London. A measure was brought into Parliament—a very excellent measure, as I thought—by the late Sir Robert Peel, with the object of permitting freedom of trade with respect to many articles of art and manufacture. Many of those whom it affected came to me and complained. They said that while it would expose them to competition, by throwing open the English markets to the whole of Europe and the world, they were themselves restricted in the food market. One, I remember, a shoemaker, said he could with great difficulty get one meal of butcher's meat in a week; and that while he was about to be exposed to competition with the manufacturers of other nations, bread remained, under the corn laws, taxed. He wished me to oppose the bill. I said, "Permit me to tell



INTERIOR VIEW OF THE EXHIBITION—EAST END.

you that no such injustice as you suppose can long continue; but if your trade be thrown open to the competition of the world, you will not find the corn laws continue for many years." And so accordingly it happened. Three or four years afterwards a bill was introduced for the repeal of the corn laws, and the principle of freedom was extended to the trade of the farmer as well as to the other trades of the country. (Hear, hear.) That is an example and a proof that, while you pursue a course of industry, while you show the intellect and skill which you do, whenever any case arises in which your rights or privileges are concerned, you will find them secured to you after discussion, for, as has been said, all matters of this kind require a certain "soaking" in discussion in this country. You will find that that which is justice will be granted; that Parliament will accede to that which will be for the benefit of the people. But while I say this, allow me also to say that it does not succeed so well with us who work in politics as with you who work in other trades. For instance, I saw here to-day a weighing-machine, by which the ten thousandth part of a grain's weight could be shown. I saw also watches made to go exact to the minute and to the second. We who are engaged in the work of politics are not able to make political machines and legislative measures of this nicetude. Therefore it will become you—as it has become you in former times—to show confidence in the laws of your country. I remember in that dreadful year, 1848, when the streets of Paris and Vienna were deluged with blood—with the blood of men fighting for their rights, and of those who were maintaining order—I remember that the people of London, too, rose in insurrection; but they rose in insurrection on behalf of order, the public peace, the law, and the constitution. (Cheers.) I trust that will be in after years their conduct. You may depend upon it that this is a country in which, by means of discussion, by means of the press, by means of Parliament, and by the operation of public opinion, all that is good in government and legislation will ultimately prevail, and in which, under God, every man shall be blessed.

The noble Earl resumed his seat amidst great applause, and while three hearty cheers were given for his Lordship and Lady Russell, the party left the hall.

The official proceedings then terminated.

The vast hall was crowded with visitors during the evening, the majority being of the working classes. There were nearly 6,000 persons present, all of whom exhibited a lively interest in the proceedings.

THE VISITORS.

Whatever anxiety the promoters may have experienced as to the success of the undertaking was soon dispelled when the doors of the Exhibition were thrown open to the public, for from the day on which its inauguration took place (October 17) till the closing ceremony (November 7), the hall was well attended in the morning, and crowded in the evening. According to the rules passed at a public meeting, the Exhibition was to have been opened on Mondays and Wednesdays from ten till five o'clock, and on Saturdays from ten till three o'clock, admission 6d.; and every evening, except Saturday, from seven till ten, and on Saturdays from five till ten, admission 2d., children half-price. At the time this rule was made no idea was entertained that the Exhibition would be of so attractive a character, or that so large a building would be engaged for the purpose; still less that vast crowds of visitors would seek admittance to inspect it. Before the opening, however, the Executive received such unmistakable evidence of the interest taken in the movement, as to warrant their extending the time mentioned in the rule, and it was therefore announced to be opened daily for a fortnight from nine till five at 6d., and from seven till ten at 2d.

During the first week 62,412 persons entered the building, exclusive of exhibitors and others who possessed free admission, or attended in the execution of duty. Of these, the majority belonged to the class for whom the Exhibition was especially intended, and who, of course, were admitted after seven in the evening. At nine o'clock each night the hall became so crowded that the doors were closed; and on Wednesday, the 19th, it was estimated that not less than 5,000 persons were waiting for admission in the streets when the time arrived for declaring the Exhibition full.

This unexpected influx of visitors in the evening forced upon the attention of the Executive some method of affording amusement to those who were unable, from the crowded state of the hall,

to inspect the Exhibition. The services of several Choral Societies having been gratuitously tendered to the Committee, a large orchestra being situated at one end of the building, and an unoccupied gallery surrounding the hall, no difficulty was experienced in at once organising a series of musical performances; and these, while they in no way impeded the inspection of the articles, had the desired effect of drawing into the galleries a very large number of persons who otherwise would have inconveniently crowded the area beneath.

It was anticipated that after the Exhibition had been open a few days, the number of visitors would decrease, and it was hoped that this might, to some extent, be the case, in order that working men and their families, who could not attend during the day without making pecuniary sacrifice, might have an opportunity of examining the objects, without inconvenience, in the evening. Experience, however, proved this to be an illusion, for on Monday, the 17th, a week after its opening, the attendance rose to 17,635, and on the following Thursday to 22,002, the highest number; the total for the second week being nearly 100,000.

Under these circumstances it was determined to keep the Exhibition open for another week, although the time originally fixed for its closing had expired; but having fulfilled the obligation involved in the rules of admitting the public for a fortnight at 2d. in the evening, the Committee felt justified in complying with numerous applications to increase the price of admission. During the last week, therefore, the Exhibition was open from nine in the morning till ten in the evening, at a uniform fee of 6d.; and although this alteration produced the desired effect, no less than 34,705 persons were admitted in the six days.

DAILY ATTENDANCE.

The following is a return of the exact number of persons who paid for admission on each of the eighteen days during which the Exhibition was open to the public:—

Monday,	October	17	4,860
Tuesday,	,,	18	10,233
Wednesday,	,,	19	16,350
Thursday,	,,	20	10,820
Friday,	,,	21	8,300
Saturday,	,,	22	11,849
Monday,	,,	24	17,635
Tuesday,	,,	25	17,002
Wednesday,	,,	26	15,996
Thursday,	,,	27	22,002
Friday,	,,	28	12,242
Saturday,	,,	29	14,932
Monday,	,,	31	7,600
Tuesday,	November	1	6,512
Wednesday,	,,	2	7,000
Thursday,	,,	3	5,090
Friday,	,,	4	4,413
Saturday,	,,	5	4,090
Making a total of			196,926

It is pleasing to be able to record the fact that not the slightest disorder took place during the entire period of the Exhibition. The objects were protected chiefly by voluntary aid from members of the Local Committees, supplemented by a few policemen, whose presence was rather a precautionary than necessary element in the arrangements.

THE MUSICAL PERFORMANCES.

The necessity which directed the attention of the Executive to this subject, and caused it to assume a more prominent feature than was originally contemplated, is before explained. One of the most interesting sights which the Exhibition afforded was witnessed on Wednesday Evening, October 19, when 1,500 children belonging to the Band of Hope Temperance Societies occupied the orchestra, and sang a selection of characteristic songs, under the direction of Mr. Hosier. This demonstration gave such satisfaction, and so many persons were prevented from obtaining admission on the occasion, that it was repeated on Tuesday, November 1.

On Thursday, October 27, a concert by the members of the Tonic Sol-Fa Choir took place under the direction of Mr. Sarl; on Wednesday, November 2, a similar entertainment was given under the leadership of Mr. W. S. Young; and on Saturday, November 5, Mr. Jennings' Choir gave a select vocal concert. Offers were also accepted from Mr. Henken and others, who contributed to the musical arrangements on a lesser scale. Performances upon the organ were given, at different periods, by Dr. Wesley, Miss Stirling, Mr. Prout, Mr. De Solla, Mr. Dean (of St. Olave's), Mr. Davies, and Mr. Tunstall; in addition to which the following bands were in attendance at various periods during the Exhibition:—The Royal Victoria Rifle Volunteers, the N Division of Police, 39th Middlesex Volunteers, the Central London Rifle Rangers (40th Middlesex), and the 3rd City of London Volunteers.

It is scarcely necessary to mention that the Committee, in arranging the musical performances, were careful to permit nothing the character of which could be objected to on moral grounds.

THE RIGHT HON. W. E. GLADSTONE, M.P.,

Chancellor of the Exchequer,

PRESIDENT OF THE CLOSING CEREMONY.

THE CLOSING CEREMONY.

ON Monday, November 7, at seven o'clock in the evening, a large concourse of persons assembled to witness the final public proceedings in connection with the Exhibition. The admission was raised to 2s. 6d. and 1s., in order to prevent the space allotted to the visitors from being over-crowded.

At the appointed time the Right Hon. W. E. GLADSTONE, Chancellor of the Exchequer, accompanied by the Hon. A. KINNAIRD, M.P., Mr. BODKIN (Assistant Judge), SAMUEL MORLEY, Esq., Mr. NORRIS, M.P., J. A. NICHOLAY, Esq., and other gentlemen, proceeded to the platform, attended by the Officers and Committee of the Exhibition.

The proceedings commenced by the Choir singing the Hundredth Psalm; after which the Hon. Secretary read a brief Report of the progress of the Exhibition from its opening, and officially announced its pecuniary success. As the subject matter of this Report is elsewhere given in a more detailed form, its repetition is unnecessary.

At the conclusion of the Report, the Ode composed for the Opening Ceremony was repeated, Madame LOUISA VINNING taking the principal solo part.

The CHAIRMAN was then conducted round the building, and inspected as many of the chief objects as possible; during which interval Dr. S. S. WESLEY gave a performance on the organ.

On the Chairman's return to the platform, the Rev. T. W. FOWLE, M.A., offered a prayer, and the Choir sung the "Hallelujah Chorus."

Mr. GLADSTONE then rose, amidst loud and continued cheers, and gave the following address:—

LADIES AND GENTLEMEN, — It may be said with great reason that the series of proceedings belonging to this Exhibition is now completed. We have gathered together within this spacious hall the productions of the skill and industry of the working men of Northern London. To this demonstration

and to the beautiful spectacle thus offered, the feeling of the public has answered, and the numerous total of spectators who have hastened from all parts of the metropolis, as we have been informed to-night, to satisfy their curiosity, and to improve their minds, has crowned the labours of the exhibitors with the most complete success. It is, perhaps, a vulgar, but yet it is an important consideration, that in a pecuniary as well as in every other point of view, the proceedings of this Exhibition have reached the consummation which all its friends have desired, and your Minister of Finance—whatever may happen to other Ministers of Finance — appears before you to-night with the glory of a surplus in hand; and in that surplus we are to recognise, not only a memorial of past prudence, but likewise a promise for the future, for the way has fairly been opened to show what things can be done through the medium of these exhibitions. But not the least interesting feature in this series of proceedings has been the tone and temper in which it has been conducted, the humble sense of dependence upon Divine favour, the acknowledgment that whatever gifts any of us may possess we owe them entirely to a heavenly source. And in the proceedings of to-night you have, by your crowded attendance, borne witness to your emphatic desire that at the close, as well as in the course of all these proceedings, honour should be rendered to Him from whom all honour comes. Well, then, ladies and gentlemen, it may be said if these acts have attained to such completeness, that I assume a function which is officious at the best, in addressing you after what has taken place. But I address you at the request of those who have been your leaders in this important enterprise, and I will attempt no more in such observations as it may be in my power to address to you, than to give you a faithful record of the impression which the spectacle we witness to-night has produced upon the mind of one who views it from without.

Ladies and gentlemen, it is very easy to find a name for an exhibition like this, and for an occasion like this. It is emphatically the festival and the triumph of labour. I do not use that word to draw any invidious distinction between class and class. Labour is the universal lot of man, and those who endeavour to escape from labour, and to convert into a period of mere enjoyment that term of existence which has been given us for exertion and for discipline, are recreants to their own destiny, and to the law under which they live. There is no honourable, no useful place on this busy teeming earth for the idle man, be his station or his condition what it may; and I am sure that those who belong to the labouring classes, properly so called, will admit that in this happy country it is easy to point out not only tens and hundreds, but thousands among the very highest in the land, who vie in their character as labouring men with those who earn their bread by their daily wages. But it is with the large and important class comprising

the mass of society that we have especially to do upon the present occasion. It is to them I refer when I say that this occasion, this exhibition, has been the festival and the triumph of labour. Why has it been the triumph of labour? It has been the triumph of labour for reasons which, in my judgment, it will behove us to ponder. I do not, indeed, think that we have as yet reached a period at which any of us can fully comprehend the entire significance of exhibitions such as this. They are too new, they are yet in their infancy. We must wait awhile. It will be for us in later years, or it will be for those who come after us, to form a just and a competent estimate of their social, even more and much more than their economical effects. But even now we may see the immense importance of such exhibitions. Can there be a more interesting fact than this, that of those beautiful objects which crowd the walls and the floors of this capacious hall, a very large part—I am told by much the largest part—are produced not by persons given to that special kind of production as a means of subsistence, but in the patient development of some other gift which they pursue and cultivate in their hours of recreation? Now, is it not a consoling truth, that even the humblest of our society are not so absolutely bowed down in this probationary state to mere mechanical exercise, that it is beyond the power of a man to look outside the narrow career which he traces in his daily toil from morning to evening, and then from morning to evening again,—that there is in all classes of society a diversity and variety of gifts; that human nature, if it be well used, is a richer and a nobler thing than many of us take it to be; that few indeed are those to whom the path of excellence is not open in one direction or another, provided only there be the diligence and determination which is necessary to pursue it with effect?

Now, ladies and gentlemen, one word as to the amusement which belongs to these exhibitions. The very production of these works has been in most cases the amusement of their producers, showing undoubtedly a true nobleness of mind, for it is only a mind which draws its fire from heaven which would find amusement in productions of such a nature after the exhausting effects of daily toil. But yet it is true, and it is another consoling truth, if you consider that much of our best relaxation, much of the most effective and most salutary amusement is derived, not from a simple abnegation and abandonment of toil, but comes from a judicious change of one employment for another. But if there has been healthful and laudable amusement to the producers of these works in the act of producing them, what has been the effect upon those who beheld them? Let the exhibitors take this comfort to themselves. They have not only by their contributions given a satisfactory and healthy bent to their own energies, they have not only gained that credit and applause of their fellows which are among the most

gratifying consolations and comforts of life, but they have likewise afforded an example, an encouragement to others; and many a man, many a woman, many a young child, many a one who could not, many a one who has not heretofore done aught to distinguish himself in bettering his condition, in improving his mind, by developing his gifts by exertions such as these—depend upon it, many such a one will receive the first suggestion, will derive the first infection of such a desire, from what they have seen within these walls upon this occasion. Well, again, of the good effected and displayed by this Exhibition, we have had satisfactory proof. Thank God, it has not been the first, and I am sure it will not be the last, although among the most remarkable instances, that it is possible in this happy country for a vast mass of the population to meet together, aye, and to meet together for purposes connected with their recreation, and at the same time not to need the control or the coercion of the law, but—and I am sure I may apply without irreverence the sacred words—"to be a law to themselves." In the hurried circuit which I have made round this hall we were accompanied by a force of, I think, some four or five policemen; and I learn from those who have had the management of this Exhibition, that that moderate detachment positively comprised the entire representation of that most useful force which has been employed for the purpose of keeping in order the 200,000 persons who, we are told, have visited the Exhibition.

Well, ladies and gentlemen, it is a great, and a real and true sign of social progress—it is much to distinguish between true signs of social progress and false signs—but I say it is a true sign of social progress when it can be recorded, as was recorded by your esteemed and able Secretary to-night, that this Exhibition has been conducted, with admission given, at so low a cost, to the humblest classes of the community, without one single attempt at anything like wilful damage to any object. But, ladies and gentlemen, it is not only with reference to amusement of the best and highest kinds that such occasions as this should be considered. Important as it is in itself, it is probably yet more important as an indication of something beyond itself, as an indication of things which are, and yet more of things which are to be. No person can, even as a contemporary observer, reflect upon the recent history of this country, without perceiving that it is fraught with the promise of most important results, not only to the community as a community, but particularly to the labouring classes; and the greatest lesson which our recent history ought to teach those classes, the great lesson which, I will presume to say, it has taught them, and is teaching them, after a dependence and thankfulness to the Almighty for the gifts and opportunities they enjoy, is the lesson of self-reliance. Now, I believe it is not possible in a well-organised society that any one class should make essential progress in any way except through its own exertions. I know—I trust I do not forget—that there are duties of class towards class, as there are duties of the individual man

towards his fellow-man. But the duty performed by one class towards another, and especially by the higher towards the humbler classes, will be found generally to consist in the mitigation, possibly the removal, but more frequently the mitigation, of evils and abuses of a gross and galling nature. But the mere mitigation of abuses will never give energy and dignity of character to a class, and especially to the great labouring classes of the community. It is upon themselves they must depend, in order to exhibit in the face of their fellow-countrymen those characteristics which constitute the true basis of greatness. I know that it is too true that the advance of civilisation, and the improvements which have been made in our laws and institutions, do not and cannot be said as yet to have touched the entire mass of the community. There are still those who are said to belong to the "dangerous classes." There are still those who, in much larger numbers, are said, and with truth are said, to belong to the helpless classes; those upon whom illness and bereavements fall, and not only such, but even whole classes of persons, particularly unmarried females, who, under the conditions of modern society, are in a social position still beset with difficulties. The bulk of the labouring population in the great towns of this country, and particularly in this vast metropolis, consists of those who, being dependent upon their own labour, have the means of making their labour, as a general rule, effective for their subsistence, even for their comfort, and the comfort of their wives and families.

Now, much has been done by good, honest, and wise legislation towards setting free the industry of the labouring man, and enabling him to carry the best, and almost the only commodity which he can possess, to the best market it can command. I am far from thinking that Parliament has as yet done all in that respect which we may reasonably hope for; but perhaps it would be true—I believe it would be—to say we cannot look again for such vast and wholesale improvements of the law, for such large and beneficial revolution in the condition of the labouring classes of this country, at any future time, as has been brought about within the last twenty or twenty-five years, partly by the progress of new gigantic and most useful inventions, and partly by a wise legislation in Parliament. Therefore, ladies and gentlemen, and you, my friends, whom I address in such numbers, of the working classes, bear with me when I say that it is upon yourselves you must depend. If you are looking for improvement in your state, if you are looking for a larger admission to the direct rights of citizenship, if you are looking for the increase of the comforts of life, if you are looking to be able to make better provision for the education of your children, if you are looking to the making provision for the contingency of your sudden removal—for each and for all of those things, depend upon it that, under the favour of Almighty God, it is upon yourselves you must rely. And, therefore, ladies and gentlemen, it is that I cordially and sincerely congratulate you upon an Exhibition such as that we have witnessed here. A sentiment of admiration not unmingled with surprise will, I think, possess the

mind of the impartial observer when he comes within these walls and sees, or has seen, the nature of the works they contain. We see here an evidence of the growth of the labouring class. I must say that, in one point of view, an interest attaches to what we see within this Agricultural Hall such as never attached to the more gorgeous Exhibitions of 1851 and 1862. Those great Exhibitions and their promoters will have reason to reckon among the many beneficial results of these Exhibitions the fact that, without doubt, they gave the first suggestion for the creation of a spectacle such as we now behold. But in those great Exhibitions we saw what the wealth of the world could do, we saw what were the resources of skill and industry, aided by the profuse employment of capital. But here we have drawn upon no such resources of capital. We see here, as it were in its first formation, the efforts of British labour, and we have reason to congratulate the country, first of all, for the possession of such skill as is here displayed; and, secondly, upon the disposition to use for such healthful and beneficial purposes the scanty leisure afforded after the hours of toil and the remaining energies which the beneficial exercise of labour has left unexhausted.

Ladies and gentlemen, as I have said, it is the property of these exhibitions to open before us a long vista in the future, as well as to supply us with most interesting suggestions for the present. But I see also in them a manifestation of the desire of the labouring classes to play out honestly, and in the most conciliatory spirit, the game of life. The labouring class, like every other class, has had its lessons to learn. It has had to learn how to bear the reverses of fortune; and how that lesson has been learnt the recent history of Lancashire will tell to our posterity. But the labouring class has also had to learn a lesson—I venture to say a still more difficult one to learn—the lesson of respecting, under whatever pressure, the rights, the independence, and freedom of choice of a minority of their own body. But that is a lesson with regard to which I ardently hope—nay, I confidently believe—great progress has been made. Sure I am that, if the minds of the operative class be set upon a permanent improvement in the condition of its members, speaking from what I see within this hall, I say they are walking in the right path. Let them show before their fellow-countrymen the gifts which they possess; let them continue to exhibit in every relation of life that obedience to law, nay, that love of law, which they have shown within these walls; let them carry home more and more to the minds of every class of the community the conviction that we of this country are all one in heart, one in hope, one in desire, one in interest. Let them take for their motto the union and harmony of all classes one with another, and I am confident they will find that whatever improvements they may think they have a right to expect at the hands of those who are invested with the privilege of governing them, they may rest confident in the belief that such improvements will never be long or unduly delayed.

Ladies and gentlemen, it is with an earnest mind and heart I express to you a fervent desire that this Exhibition, and all that has belonged to this Exhibition, may be productive of happy results not only in the present but also in future years. My concluding duty is to declare to you that this Exhibition is closed; but when I say that it is closed, I do not speak of it as of a thing dead and departed. If it be closed, it is closed like the year, which, when it dies away, by the very process of its dying makes preparation for another spring. It is closed like the corn which we drop into the earth, and which is placed there in order that its death may be the precursor of renovated life and of renewed fertility. That, happily, is not mere anticipation. Already there are indications upon every side that the example which you have set is a fruitful example. The example which was set to you some six months ago has been fruitful in the production of your Exhibition, and the example you have set has already led to such results that I could give you a list of towns and places in which it is contemplated to hold similar exhibitions. Let us not, therefore, in speaking of this Exhibition as having reached its natural termination, in the sense that the doors of the hall will be closed, and the objects here collected will be dispersed,—let us not forget that it still retains its moral force, and still promises to be, as we hope it will be, the happy parent of many children—of scenes like this, and, if possible, exceeding this. It will help to confirm in the minds of the labouring community the useful lesson which they have already learnt, and will likewise prove to be an effective means of leading them onward in the path, not of illusory and unsubstantial, but of true and real progress, and healthful and Christian civilisation.

Mr. Watts, the Secretary, said they had only one resolution to submit to the meeting—that of thanks to the right hon. gentleman for presiding. (Cheers.) That resolution would be placed in the hands of Mr. Samuel Morley, one of the largest guarantors of the Exhibition. (Cheers.)

Mr. Samuel Morley said he felt it to be a great honour to be identified in any way with the deeply interesting transactions of the evening. At the request of the Committee, he rose to move their very grateful thanks to the right hon. gentleman, Mr. Gladstone, for his kindness in visiting them, and for the noble sentiments they had just listened to. He (Mr. Morley) felt it to be a source of great thankfulness that an exhibition commenced and conducted through the agency of working men themselves, and almost unaided, except by their own class, should have been brought to such

a successful termination. He considered the whole event as pregnant with hope for the future. He moved the resolution of thanks to the right hon. gentleman most gladly. He was delighted to think the right hon. gentleman had had an opportunity of witnessing such evidence of progress amongst the working classes, which he trusted would tell in many inestimable effects in the future.

The Hon. A. KINNAIRD, M.P., seconded the resolution. He entirely concurred with the Chairman's expressions of admiration and surprise which had been created in his mind by the Exhibition. The Committee had solved some of the most difficult questions that had for years been debated. He congratulated the representatives of the working classes at having in the Parliament of England a man like Mr. Gladstone, who thoroughly and heartily understood their wants and interests.

The resolution was adopted by acclamation, three cheers being given for the right hon. gentleman.

Mr. GLADSTONE, in reply, expressed his thanks for the compliment. While he could not attribute to himself all the merits which the mover and seconder of the vote had ascribed to him, he must say that he felt confident in the future of England. He was convinced that there never would be wanting those who, under God, would be desirous of conducting the affairs of this country for the honour and profit of the whole nation, aided by the loyalty, the intelligence, the indulgence, and the good-will of their fellow-countrymen. For himself, he could only claim a sincere intention to apply himself, to the best of his humble abilities, in the furtherance of the public interests; and the mark of kindness now bestowed upon him would, even if undeserved, and perhaps even on that very account, be effective as an encouragement to a faithful discharge of his duty.

The National Anthem was then sung, and the proceedings were brought to a close.

Report of the Adjudicators.

THE duties undertaken by the Adjudicators, at the request of the Committee, were of great delicacy; and the experience acquired by them in the Exhibitions of 1851 and 1862 in London, and of 1855 in Paris, helped them less than might have been expected, as the different circumstances under which the articles exhibited had been produced and collected rendered any previous standards of comparison inapplicable. The present Industrial Exhibition, like that recently held at Lambeth, has but little in common with those great undertakings. On those occasions considerable time was given to the public for preparation; temptations to exhibit were freely offered in the shape of medals and other prizes; for a prominent manufacturer to fail to be represented, was to "go to the rear" in the great industrial race; the opportunities for comparison and competition were beyond all precedent; capital had ample scope for profitable investment in productions suitable for sale in the markets of the world; and above all, these Exhibitions were inaugurated by the patronage and presence of the most illustrious personages of this and other countries—by splendid pageantry and ceremonial, and by profuse expenditure in decoration, music, and other attractive accessories. "The North London Working Classes' Industrial Exhibition," from its necessarily limited nature and modest pretensions, can lay claim to no such advantages; it is emphatically a Workman's Exhibition.

The original idea, the organisation, and the successful results, are solely due to Working Men as Exhibitors, Committee-men, and Honorary Secretaries. They have declined many tenders of pecuniary assistance from the wealthy, but have not hesitated gratefully to accept spontaneous offers of guarantee from well-wishers to the experiment, in the full confidence, now happily more than realised, that the necessity for having recourse to them would not arise.

The response on the part of the workmen to the invitation to exhibit was enthusiastic, and resulted in a contribution of several thousand miscellaneous articles, upon the merits of which the Adjudicators have had to form a judgment. In making the awards, the merits of professional work have not been brought into competition with those of that produced by amateurs; but the Adjudicators have endeavoured, in all cases, to take into reasonable consideration the circumstances under which the articles have been elaborated. As regards professional workmanship, much of it is highly creditable to the producers, especially considering the nearly extemporised circumstances under which their skill and taste are exhibited in so many forms. As regards the amateur contributions, the Adjudicators are of opinion that, taking into consideration the small amount of leisure, and, in many cases, the inferior appliances and limited means at the disposal of the producers, the articles exhibited show in many instances a high, and in some instances an extraordinary degree of merit. It has afforded sincere pleasure to note the very many evidences of the elevating character of the pursuits of the workman in his hours of relaxation from toil, in the substitution of intellectual cultivation for the grosser stimulants of the senses. Such illustrations of successful aspiration are regarded as elements of even greater hope for the future than they are of congratulation for the past.

The Adjudicators cannot close this report without tendering their warmest congratulations to the Committee and others who have organised in their district this most successful social experiment, and can only regret that the limited time for which the Hall was available has rendered it necessary to close the Exhibition whilst the continued attendance of very large numbers seemed to show that the interest excited was undiminished.

THOMAS WINKWORTH.
D. K. CLARK, C.E.
GEO. F. WILSON.
P. LE NEVE FOSTER.
J. A. NICHOLAY.
PETER GRAHAM.
M. DIGBY WYATT.

Nov. 4, 1864.

THE PRIZE CERTIFICATE.

THE Prize Certificate is a design in the Italian style of art, printed in chromo-lithography. It consists of a decorated arch and frieze, on which are scrolls, bearing the words, "North London Working Classes' Industrial Exhibition." In the centre of the arch is placed a shield containing a bee-hive, with the motto, "Nothing without Industry." Within the span is a view of the Exhibition, from photographs taken at the time. This is supported by two figures, representing Strength and Beauty, which are ever united in the best workmanship.

The illuminated border in the centre is of Italian design, and is in perfect keeping with the architectural details. At the base are placed the figures of Fame and Fortune, representing the proper attendants upon well-directed labour. Fortune is not here blindfold, her gifts being the reward of merit, and not the result of chance. Between them is a silver medal, with the Genius of the Exhibition holding a wreath; this medal is surrounded with a laurel garland.

On the two shields above the heads of the two erect figures are the inscriptions, "Opened by the Right Hon. Earl Russell, October 17th, 1864," and "Closed by the Right Hon. W. E. Gladstone, November 7th, 1864."

On the pedestals at the base of design are two shields, containing the names of parishes especially represented at the Exhibition.

In the centre is an inscription containing the exhibitor's name, the degree of award, the date of presentation, and fac-similes of the signatures of Earl Russell, Mr. Gladstone, the Earl of Shaftesbury, and the Hon. Secretary.

The Certificate is designed by Mr. Thomas Sulman, and printed in chromo-lithography by Messrs. Williams and Lloyd.

The Awards consist of First Class Prize, Second Class Prize, and Honourable Mention; the design in each case being the same, but the mounting differing in value according to its degree.

THE RIGHT HON. THE EARL OF SHAFTESBURY, K.G.,

DISTRIBUTOR OF AWARDS.

LIST OF AWARDS.

FIRST CLASS.

	No. in Catalogue.
Albon, G.	89
Aldred, S.	212
Ambridge, F. C.	115
Ambridge, G. W.	247
Anderson, H., Sen.	519
Ash, W.	837
Baldwin, C.	835
Barnasconi, F.	4
Basell, R.	122
Baylis, W. H.	653
Birch, J.	248
Brown, T. S.	98
Brown, W.	5
Burgess, T. W.	357
Burn, T.	748
Callingham, J.	164
Chapman, F.	316
Clifford, C.	604
Concanen, E.	10
Cunningham, T.	218
Cuthbertson, H.W.	82
Dampier, W.	174
Dickenson, W.	83
Dockree, M. E.	126
Dunham, R. C.	617
Fast, W.	226
Ford, T.	562
Fottenbacper, H.	627
Gann, Louisa*	66
Gasking, S.	192
Gates, W.	462
Gray, J.	157
Gregory, Susan	93
Hale & Herrington	614
Hanwell, R. W.	337
Harrison, W.	405
Haswell, D. O.	556
Heptinstall, Mary	355
Hewitt, R.	760
Hill, Susannah E.	62
Holliday, W.	217
Hunt, H.	626
Isaacs, T.	599
Jenkinson, H. M.	138
Keilich, H.	432
Kenmure, A.	736
Kiessler and Neu	60
Knowles, S.	384
Lewis, G.	443
Long, J.	163
Lucchesi, C.	273
Lunt, W.	514
Marriott, B.	846
Marriott, R. S.	245
Major, H. A.	106
Major, J.	258
Meiklejohn, J.	498
Miers, W. J.	35
Newman, T.	783
Payton, W.	259
Peters, W.	249
Rogers, J.	274
Rooke, J.	264

* On behalf of the Students of the Female School of Art.

	No. in Catalogue.
Sassê, P. C.	890
Selley, J.	800
Shepherd, J.	305
Smith, J.	379
Snowball, G.	887
Sparrow, R. J.	70
Stagg, T.	706
Stansfield, J.	908
Stewardson, J.	647
Sutton, W.	132
Sweet, A.	350
Tongue, J.	365
Treble, G., Jun.	180
Vicarey, T. D.	181
Whenman, J.	266
Whitbread, W.	466
Whitfield, Thomas	111
Winter, J.	853
Wright, H.	394
Wright, J.	190
Wright, W.	709

SECOND CLASS.

Alder, E. H.	595
Ballard, A. C.	142
Bedford, E.	92
Bick, W.	255
Brocklehurst, J.	705
Burnham, G.	128
Clay, C.	9
Coppard, J.	899
Dayson, L. J.	13
Dineen, G.	173
Donati, D.	539
Doyle, M.	127
Drury, J.	907
Duffield, J.	437
Earley, W.	903
Fairbrother, R.	415
Gardner, W.	526
Gibbs, H.	594
Gilbert, A.	919
Gooderson, J.	158
Grabham, E. J.	509
Groom, J.	771
Guilson, C. T.	152
Halford, E.	791
Harding, W.	*894
Harling, E.	904
Harper, J.	476
Harrison, J.	849
Haynes, I.	23
Henderson, N.	780
Hill, E.	421
Hinton, W.	27
Hobson, S.	85
Hooper, C. A.	30
Holland, E. T.	369
Hughes, G.	648
Isaacs, Mrs.	867
Job, W. J.	499
Jones, W.	446
Kind, A.	655
King, A.	827
King, A.	872
Kiold, C. L.	745
Kirby, J.	776
Knight, J. W.	600
Lawrence, J.	851
Liddle, C.	735
Marler, J.	307
Maughan, B. W.	565
Millier, T.	361
Morison, J. A.	185
Nicholls, H.	453
Older, J.	228
Pate, G.	585
Payne, R.	928
Reynolds, H.	440
Reynolds, J.	100
Rimill, J.	146
Robson, W.	880
Sanders, S. F.	44
Saunders, W.	139
Saunders, W.	140
Smith, G. H.	495
Smith, G. P.	541
Southon, J.	905
Temlett, T. H.	578
Till, J.	473
Thompson, F.	601
Thompson, J. C.	119
Thoms, W.	840
Watkins, W.	925
Welton, T.	195
Weston, I.	860
White, J.	439
Whitehouse, J. P.	49
Wilcock, H.	758

HONOURABLE MENTION.

	No. in Catalogue.
Akerman, A.	285
Andrews, J. S.	206
Bailey, G.	633
Bailey, L.	237
Baker, J. W.	103
Banks, F. F.	376
Barnard, J.	298
Barnes, T. T.	859
Bedford, W.	3
Beverley, G.	430
Bickell, F.	330
Bitmead, R.	256
Black, J.	751
Bolton, Elizabeth	621
Bolton, J. F.	638
Booth, G. F.	375
Bright, Mrs.	729
Brodie, H.	649
Brown, Henry	349
Brown, H. A.	263
Brown, M.	608
Brown, W.	184
Browning, E. F.	716
Brunton, Mrs.	921
Bullen, W. T.	7
Burch, C.	147, 148
Burgess	288
Burgess, E. J.	825
Burrowes, W.	118
Busain, C.	76
Busson, Miss C.	820
Catchpole, J.	625
Catherwood, G. F.	202
Cheatles, G.	663
Clowes, H. W.	193
Cobb, C.	73
Cobb, F.	216
Corbett, B.	864
Corbett, J.	530
Crawford, J. & A.	674
Crichton, T.	590
Croxford, J. C.	536
Currie, D.	282
Cutbill, F. E.	680
Cuthbertson, C.	65
Dachenhausen, H.	486
Danger, H.	57
Davey, W.	84
Davis, G.	850
Dayson, T.	91
Dickenson, Mrs.	926
Dixon, T.	351
Eatwell, Emma	63
Elliott, W.	550
Ellis, R. Y.	15
Evans, T. H.	17
Falkenstein, C.	120
Fisher, G.	168
Fisher, J.	785
Fisher, J.	311
Flashman, G.	198
Ford, T.	897
Foster, J.	363
Freestone, E. W.	750
Friswell, T.	281
Fulcher, E.	488
Garnet, J.	319
Garne, W.	467
Gibbs, H.	450
Glanville, J.	766
Gordon, David.	301
Goring	507
Graves, H. J.	572
Greene, G. T.	346
Griffiths, H.	734
Grissell, W.	45
Hallrin, T.	329
Hamilton, J.	24
Harris, A. J.	29
Harris, C.	547
Harris, Laura	798
Harris, P. H.	150
Harrison, T.	272
Hatfield, H. J.	522
Hawes, J. C.	28
Hawthorne, J.	25
Hayles, G.	743
Heptinstall, W.	353
Herbert, J.	689
Herrmann, A.	426
Hicks, J.	924
Holden, W. A.	721
Hooper, L.	312
Horner, Sabina	451
Horsey, J.	336
Ingram, R.	817
Ireland, D.	494
James, W.	145
Judd, J.	151
Kedge, J.	612
Kimber, W. T.	86
King, T. J.	414
Knight, T. C.	639
Knott, W. J.	697
Kriegbaum, H.	120
Langmead, D.	691
Latham, J.	368
Layton, G.	360
Leaf, W. B.	805
Liddle, A.	632
Lilly, E.	606
Logsdail, E.	778
Low, R. R.	554
Lucraft, B.	34

	No. in Catalogue.
Maile, G. C.	819
McCarthy, W. H.	611
McClosky, J.	333
McMorran, J.	235
Miers, W. J.	35
Milligan, W.	344
Mitchell, W.	171
Morehen, H.	555
Morgan, W.	567
Morris, F.	325
Mummery, F. H.	262
Murray, A.	630
Nicholls, T.	270
Nickels, W.	169
Norman, A.	79
Oram, T. G.	104
Parker, T.	898
Parker, T. W.	265
Parry, W.	159
Peck, H.	331
Penn, C.	75
Pether, E.	531
Player, G.	644
Price, J. C.	832
Priest, J.	178
Ragless, W.	42
Richardson, J.	43
Richardson, W.	441
Robertson, C.	775
Robson, T.	646
Roby, J.	41
Savren, H.	101
Skellorn, J. J.	650
Smith, A.	690
Smith, G.	280
Smith, T.	596
Stevens, W. J.	615
Straker, R.	551
Thwaites, J.	160
Topp, J.	485
Turner, W.	597
Varley, R.	327
Vicarey, T. D.	503
Watson, H.	730
Wayland, W.	339
Webb, J.	645
Weedon, F.	545
Weedon, J. F.	471
West, N.	792
Westgarth, J.	449
Weston, B. J.	343
Wheeler, T.	582
White, W. M.	69
Wilson, J. T.	671
Williams, G.	295
Williams, J. B.	592
Williams, P.	438
Williamson, G.	670
Winstanley, T.	797
Winter, W. T.	50
Wisedill, G. V.	52
Wolrich, W.	407
Wootton, W.	267
Wright, F.	326
Wright, W. E.	182
Yates, R. B.	55

THE MEMORIAL.

In addition to the Prizes, the "MEMORIAL" is presented to every Exhibitor, also to the Noblemen and Gentlemen who have assisted the Exhibition by their influence or gratuitous labours. It should be here mentioned that the introduction of the Portrait of Mr. W. J. WATTS was in accordance with a unanimous vote of the Committee; and that the other Engravings and Embellishments contained in the volume were supplied, free of charge, by Messrs. Cassell, Petter, and Galpin.

EXTRA PRIZES.

Presented by Messrs. Cassell, Petter, and Galpin.

"CASSELL'S POPULAR NATURAL HISTORY"—4 Volumes—W. Gates (462).

"CASSELL'S ILLUSTRATED BUNYAN — The Pilgrim's Progress"—W. Dampier (174).

"OUR EXEMPLARS, POOR AND RICH; or, Biographical Sketches of Men and Women who have, by an Extraordinary Use of their Opportunities, Benefited their Fellow-Creatures." By M. D. Hill. With a Preface by Lord Brougham—4 copies—T. S. Brown (98); H. A. Major (106); T. Cobb (114); J. Long (163).

"JOHN CASSELL'S PRIZE ESSAYS BY WORKING MEN AND WOMEN" (among the adjudicators of these Prizes are the Earl of Shaftesbury, Earl Russell, and Lord Brougham), 4 copies—J. Major (258); R. W. Hanwell (337); T. Isaacs (599); H. Hunt (626).

Presented by the United Branches of the Silver Trades' Society.

"THE ART JOURNAL CATALOGUE OF THE INTERNATIONAL EXHIBITION OF 1862"—J. Perry (549).

Presented by Mrs. Broderip, daughter of the late Thomas Hood.

"THE POETICAL WORKS OF THOMAS HOOD," 3 copies—Miss Louisa Gann (66); Miss McIntyre (652); J. Bowen (699).

Presented by the Editor of the "British Workman."

"THE BRITISH WORKMAN," complete edition, 6 copies — Jane Williamson (304); H. Attwood (334); W. H. Sales (410); F. Guy (431); J. W. Toussaint (570); R. H. Love (659).

Presented by Mr. T. Herbert.

TWO PAIRS OF DOMESTIC SCALES, WITH WEIGHTS — W. Fast (226); W. Whitbread (466).

OPINIONS OF THE PRESS.

THE INAUGURATION.

(*From the "Times."*)

The Exhibition which was opened by Lord Russell on Monday afternoon in the Agricultural Hall has a character of its own. We live in an age of Exhibitions, and the fact is not without its dangers. Making things for show is like preparing lads for a competitive examination; there is always a temptation to produce an article of merely superficial excellence. The verdict must pass upon qualities which can be tested at sight, and the workman takes care that these qualities shall be perfected to the utmost.

Luckily, the Exhibition at Islington may be visited without any suspicion of its demoralising the British workman. The exhibitors are indeed workmen, but they exhibit not as workmen, but as amateurs. Every object is ticketed with the name and occupation of its maker, but there is rarely any connection between the trade of the workman and the contribution he has sent for exhibition. In the few instances where objects are shown to exhibit what may be called the professional excellence of the craftsman, the excellence is of a kind which appeals to the eye, and to the eye only. Specimens of graining, such as are now exhibited annually in the hall of the Paper Stainers' Company, may be seen at the Agricultural Hall; but graining is an art which has no other object than that of satisfying the sight, and there are no solid virtues to be sacrificed in the pursuit of it. But, as we have said, the greater number of exhibitors show articles foreign to their usual occupation. They are amateurs; and the amateur who works for his pleasure is independent of the judgment to which the man who works for his living must defer. If the cabinet-maker finds his furniture does not sell, he must adapt his workmanship to the taste of his customers; but if he chooses to devote his leisure to practising on the flute, he may disdain the opinions of his neighbours on his performance. Ambitious paintings in oil and water colours are sent to Islington

by carpenters, paperhangers, clerks, firemen, and provision-dealers; architectural models are sent by letter-carriers, maidservants, and hairdressers; and a hairdresser has even sent some plaster busts and plaster statues. These artistic efforts are often extremely crude in execution, and not unfrequently they are, as might be expected, coarse and vulgar in conception, but the visitor meets at times with a grace and refinement which, considering the circumstances which environ the artists, are almost miraculous.

Lord Russell declared himself proud to be the countryman of the workmen who could produce the objects exhibited in the Agricultural Hall, and he was justified in the boast; but he might, perhaps, have spoken with more effect on the spontaneous character of the Exhibition. It would be idle to deny that in the qualities of taste and elegance the standard at Islington is below what would be found in an exhibition of the by-works of French workmen; but, on the other hand, such a self-organised exhibition would be impossible in France. The smallest agricultural show among our neighbours requires a subvention from the State, another from the Department, and the whole must be directed and controlled by the Municipality. The North London Industrial Exhibition originated in a meeting of some half a dozen persons, all belonging to the working classes, at the Lamb and Flag Ragged Schools, Clerkenwell Green, and from first to last it has been practically independent of external aid. The Science and Art Department have taken the opportunity of making themselves useful by lending a small selection from their stores, chiefly illustrating art workmanship in metals and pottery; but while the department deserves credit for making so appropriate a loan, the Exhibition would have been complete without this addition to it. The Exhibition would then have been wholly what it is now substantially—a show of the artistic efforts of working men, principally of Islington and Clerkenwell, unforced in its inception, and, as we may hope, self-supporting in its progress. Such an Exhibition deserves all the encouragement which can be given to it, consistently with the preservation of its independent character. Its formation and management

are useful exercises of the principle of association; its existence is a practical refutation of Mr. Disraeli's statement that we are too busy a people to care seriously about art; and it is not easy to overrate its influence upon the career of a workman brought within its sphere. So large a portion of the life of the working man and working woman is, and necessarily must be, devoted to the monotonous repetition of the labour by which their bread is earned, that there is a constant temptation to spend the small remainder in idleness of the lowest sensual enjoyment. The social reformer who seeks to instil into the working classes a taste for something above the sullen pleasures of the mass, knows the difficulty of the task; and those who will follow in imagination the life of a workman can easily understand it. The man who is hard at work all day as a gas-fitter, and the woman who spends eleven or twelve hours, with a short interval for a hurried meal, in the one occupation of boot-closing, must be sorely tempted, when night at last comes, to desist from all further exertion. If the necessity for some garnish to existence is felt to be imperative, no one ought to be surprised that the man seeks it at the alehouse, where the beer quiets the weary body, and conversation stimulates the mind.

It would be difficult to conceive of a public ceremonial more devoid of political suggestion than the opening of the Exhibition in the Agricultural Hall; and Lord Russell, who had some notion of making his remarks appropriate to the occasion, very properly confined himself to expressions of congratulation and admiration.

CONTENTS OF THE EXHIBITION.

(*From the "Times."*)

The collection comprised an almost infinite variety of objects; painting, drawing, and model-making being by far the most popular arts, and, apparently, the most successfully practised. It need scarcely be said that among the drawings and paintings there were very many which would scarcely bear inspection; but, on the other hand, there were some which reflected great credit on their authors, and some of very high merit indeed. Those which were

so placed as to illustrate the rising skill of the self-taught artist were exceedingly interesting. It has been urged by some against works of this kind, that it would be better to hold out encouragement to the workers in various trades for improvements in those trades only, and not foster in them the idea that common workmen can ever excel in the paths of high art. The works, however, which formed the show at the Agricultural Hall were in nearly every case the production of the workmen's leisure hours, and nothing is more certain than that an artisan does not choose as a recreation that branch of industry which forms his daily occupation. To those laboriously employed during the day, drawing, painting, or model-making is at once a rest and a pleasure; while those sedentarily occupied as invariably resort to the work of the lathe or the garden to give them that exercise of body, with enjoyment of mind, which none of us can long abstain from with impunity. The models shown in the Hall were for the greater part models of buildings or ships; and here, too, the same inverse rule of recreation seemed to prevail: it was, so to speak, the builder or labourer who makes his model of the ship, and the shipwright or sailor who makes his model of a house. Some of the models were exceedingly good, and in all cases put together and finished with the minute care which spoke of their having been a labour of love. It was a most characteristic and suggestive display. Those paintings and drawings by labourers, letter-carriers, and porters; those models in wood, and ivory turnings, and ironwork, by clerks who have gone through their eight or ten hours' work in a close office; the visible and successful struggle after self-improvement which all those works suggested, the labour and self-denial each cost to produce, made this North London Exhibition one of the most striking social features of the day, and one of the most interesting also. It well deserved all the support it has met with.

(*From the "Morning Star."*)

It is worthy of remark that a large proportion of the tasteful and ingenious articles which have been collected under the roof of the great building in Islington are not the productions of the ordinary trades of the exhibitors. If these persons had been satis-

fied with bringing together the most finished specimens of the handicrafts in the prosecution of which they devote their daily hours of toil, they might fairly have claimed a high degree of merit. Nothing more can reasonably be expected of any man than that he should be perfect in the particular sphere of labour to which he has devoted himself; and that he should, on an occasion like this, be content to make the world acquainted with his proficiency in his own accustomed pursuits. But here we have the fruits of many an hour of recreation—the noble efforts of working men, who, after labouring all day long, and some of them far into the night, have sought to strike out for themselves a new path; to give play to their fancy; to create living forms of taste and of beauty; and to make choice, and not necessity, the mother of invention. If so much that is beautiful and ingenious can be forthcoming from the humble dwellings of one district of the metropolis, what would be the result if a well-organised scheme for holding a national Industrial Exhibition were launched? To this end all the local movements now in progress are tending, and it would certainly be the crowning glory of the series of great festivals of art and industry which were commenced in 1851, if they were to culminate in a grand exhibition to which the working classes should be the sole contributors.

(*From the "Athenæum."*)

The strange variety of the results of such a movement as this is not less astonishing than the incongruity which exists between the trades of most of the exhibitors and the character of the works they contribute. Most of the men take refuge from toil in something wholly remote from their daily work: thus, a hide-splitter sends crayon drawings; an operative chemist deals in heraldry; a compositor is great in models of steam-boats; a bookbinder sends a gun-brig; a police-sergeant is an artist, so is a letter-sorter; a clerk is a geographer; a bell-founder turns architect; a barometer-maker turns tailor; a tailor turns barometer-maker; a second letter-carrier has written plays—nay, farces; a bootmaker deals with saucepans; a chaff-cutter paints, so does a working

smith, and a messenger; a solicitor's clerk proposes to colour tobacco-pipes without smoking; a hair-dresser has done a statue, larger than life, of Lady Macbeth; a seaman does needlework; a tailor designs railway tunnels, and makes beautiful embroidery; a goldsmith forms musical instruments, and designs dog-carts; one soldier has produced a counterpane, another a pin-cushion; a barge-builder stuffs birds; a "ground labourer" has executed a table-cover; a coffee-shop keeper has designed a steel-plated line-of-battle ram; and so on.

The number of persons who have love enough for their proper crafts is, of course, very great; and some of their propositions indicate great ability. The Post-office servants are remarkable in this direction of zeal. Other persons contribute articles which have taken an astonishing, sometimes a woful, amount of time and toil to produce. Of this class is a piece of needlework, which is the result of twenty-one years of work; a tea-caddy in more than two thousand pieces; and the model of a gun in a thousand pieces. One person admonishes us by producing six pictures, as "the results of early rising;" and a host of men send things which are valueless, except to delight their makers. One thing painfully strikes the student of human nature, *i.e.*, the great number of plans displaying considerable ability, and, in some instances, indomitable patience, which, from the circumstance of their whole service being forestalled by other inventions, are but sheer waste to mankind. It is painful to know, in these cases, that as day after day their makers wrought unconquerably, scores of men passed their doors in silence who could have told them how vain was their labour.

The lover of art who looks for its progress in the increased knowledge of the people, will rejoice to see how drawing has occupied the leisure of so many scores of men and women of all crafts and trades. Carpenters, firemen, porters, gas-fitters, butlers, pork-butchers, hatters, bootmakers, bookbinders, and others, all draw, and some draw well.

THE CLOSING CEREMONY.

(*From the "Times."*)

The North London Industrial Exhibition could not have been more appropriately closed than by a speech from Mr. Gladstone. He has himself furnished some of the most remarkable exhibitions of the same kind which our generation at least has witnessed. The Exhibition in the Agricultural Hall was a collection of works of art, and skill in handicraft, produced by handicraftsmen, by way of recreation in their leisure hours; and most of the exhibitors had found their amusement in some other craft than that of their ordinary labour. Mr. Gladstone, as he implicitly reminded his audience, is a labouring man as much as the most toil-worn mechanic in London. No one has more exhausting work to do, and no one can do it more thoroughly and conscientiously. But his craft is not of the hand, but the head. It is his business to solve difficult problems in finance, and adjust delicate questions of policy. He has to produce Budgets and political speeches, instead of gas-pipes and steam-engines. This work is quite as much a craft of its own as gas-fitting or turning. It has its rules and its mysteries, and requires at least as much attention as the most delicate handicrafts. But in the midst of all this labour Mr. Gladstone has delighted to amuse himself by other mental crafts, and he has produced specimens of history, poetry, criticism, and philosophy of which even professed followers of these crafts would have been proud. Nor has he hidden his productions under a bushel. He has contributed them to the general exhibition of works of mental craft which is always open in the shops of the booksellers. He is far, indeed, from being the only instance of a similar taste. Many of our leading statesmen of late years have contributed to the same exhibition. Sir George Lewis found time, amidst the cares of his office, to produce works which take the very first rank in other departments of thought; and even now the great leader of the Conservative party announces the "Iliad" of Homer in blank verse. But Mr. Gladstone has been as successful as any one in this generous rivalry, and no

one, therefore, could be better qualified than he to speak of the pleasures and the uses of such a way of amusement. He speaks with all the sympathy of experience, as well as with the authority of precept.

When we thus remember that the exhibitors in the Agricultural Hall were but following in Mr. Gladstone's footsteps, there is additional force in his consoling reflection that the working classes are not bowed down by their daily labour to the mere dead routine of mechanical exercise. It is evident from such an Exhibition as this that there is no such great difference in this respect between them and the higher classes of the country. They have nearly as much time to spare from the necessary toil of the day as men in the high position of Mr. Gladstone. This is a consoling thought, no doubt, when we contemplate the vast amount of hard labour which this city, for example, consumes. But we venture to think it might be applied to moderate the exaggerations which some of the misleading demagogues of the working classes occasionally employ. There is, no doubt, an immense amount of over-work and cruel strain among the labouring classes, but at the same time such an Exhibition as this proves conclusively that to a very large extent they are in much the same position as their betters. With this comes the equally consoling reflection that the working classes are learning to use their leisure time in accordance with such good examples. The Exhibition is an extraordinary and invaluable proof of the growth of the best and highest tastes among them. It must be distinctly remembered that the Exhibition did not create the demand for the articles exhibited, but, on the contrary, was suggested by them. The dried ferns and flowers had all been gathered and arranged, and the pictures painted, solely for the amusement they afforded, not in order to be flaunted in an Exhibition. The way, too, in which the Exhibition has been received is quite as remarkable as the spirit which has produced it. In fact, the number of spectators has been extraordinary. Not less than 200,000 persons have visited the Exhibition, and as, on one day, out of 22,000

visitors no less than 20,000 went in during the evening for 2d., we may safely conclude that the great mass of visitors has been of the lower classes. Such a fact proves that this healthy taste is becoming as universal as the Exhibition proves it to be spontaneous and genuine. The Exhibition, therefore, in all its features is an ocular demonstration of the large growth among the labouring classes of a taste for high and elevating pursuits. As such it deserved Mr. Gladstone's congratulations, and justified the encouraging tone of his speech.

From pointing out the value of the Exhibition as an evidence of present and past improvement, Mr. Gladstone went on to show the future good it was likely to effect. Here, again, the effect of Mr. Gladstone's own example illustrates his meaning. Who does not feel inspirited and, in a way, shamed into exertion when he sees men of the enormous public occupation of our leading statesmen occupying their leisure time in cultivating all their mental capacities for beauty and truth? Just so, as Mr. Gladstone urges, how many an artisan—man, woman, or child—will be roused by a touch of emulation at such an exhibition of what others as hard-working as himself have been able to do? In many cases, no doubt, it will be quite a new light. It may not have struck a man before that he could find amusement and improvement thus combined; and it is often only necessary to strike the note of such an idea, and a strain of harmonious exertions follows. If such is the result of this Exhibition, it will have been one of the greatest boons conceivable to the working population. There is scarcely any circumstance in their lives which tends more to degrade them than when they have no other thought but that of labour. They too often go out to their work in the morning and return at night to a home which seems made for nothing but for a mere den in which to shelter themselves until they must go out to their work on the morrow. An over-worn wife and half-tended children do but crowd and confuse, instead of lightening, the close and dirty room; everything tells of labour and unnatural endurance; nothing of rest, or the influences of nature which charm us from pain. No wonder if

the man seeks excitement in the public-house, and the home becomes less and less cared for. This, which—in its various causes of bad dwellings, no instruction, no sympathy from other classes, no religion—has rightly been fixed on as the radical evil in the condition of the labouring class, is being attacked at the present day by numerous and varied agencies. By attempts to build better dwellings, by visitings of all kinds, a great effort is being made to improve the homes of the labouring population. It is rightly felt that until that is done, everything else is useless. For this means, however, nothing could be more useful than to cultivate a taste for such amusements as produced the Industrial Exhibition. If men and women could be taught to find the healthiest and pleasantest recreation in exercising their faculties of art as well as of understanding at home, a vent would be provided at once for the energy and intelligence which now consume themselves in stump oratory, or waste away under intoxication. Moreover, the more the impulse spreads which is increasing the holidays of all classes, the more important it is to find work in all classes for idle hands to do.

As Mr. Gladstone, however, ended by saying, the most hopeful augury which can be drawn from this Exhibition is, that the working classes are improving themselves. It is the best feature of all that the Exhibition is spontaneous, that the numbers who came to see it came from an impulse of their own, and that it is no forced plant from a hot-house of benevolence. No great things, Mr. Gladstone urged, can now be done for the lower classes by the Legislature, or by the upper classes in the country. No such vast advances can again be expected as we have made within the last thirty years by means of steam and electricity. For the future, it will be probably by steady and painstaking progress that the civilisation and happiness which have been established among the upper classes will penetrate to the lower. But in proportion as the lower classes endeavour to advance in the knowledge and practice of social, political, and scientific laws, so certainly will they gain every privilege and happiness of which they are capable. Let them but develop still further the intelligence and good taste which produced the Exhi-

bition at Islington, and the admirable spirit of order which enabled the secretary to state that, though there had never been a force of more than five policemen employed, not a single case had occurred of wilful damage to the productions exhibited, and there may soon be neither "dangerous" nor "helpless" classes to form the only exception to Mr. Gladstone's bright picture of this "happy country."

(*From the "Daily News."*)

The ceremonial closing of the North London Industrial Exhibition was, like the progress of that enterprise, eminently successful, and, as a social spectacle, full of interest. There are not many countries in the world where a statesman of the first rank could mingle with the people, not to flatter them or amuse them with vain hopes, but to express the deep and sincere thoughts which an inspection of their works inspired, and to receive in turn the tribute of confidence and admiration. The North London Exhibition was humble in its origin and modest in its pretensions; but as a phenomenon of the times, it as well deserves to be studied as the most gorgeous of those which preceded it, and to a certain extent made it possible. In Hyde Park in 1851, and at Kensington in 1862, we saw what capital and skill, combined with judgment and directed by enterprise, with profit for its aim, could accomplish. Very different in character was the Islington show. It was spontaneous; the articles exhibited were not made for it; its ends, if it had any distinct ends, were not gain. It was a simple, almost child-like display of favourite objects, for the mutual pleasure of those who exhibited and those who came to see. Mr. Gladstone on Monday assumed the function of spectator-general on behalf of the public, and expressed in eloquent words the thoughts which had passed more or less definitely through the minds of the 200,000 persons who had preceded him as visitors to the Exhibition. It will be worth while to notice the impressions made on a mind so sympathetic, and at the same time so severe, as Mr. Gladstone's by that striking and unique spectacle.

True to the sentiment of his own high office in the State, the right honourable gentleman first paid a compliment to the Islington

Chancellor of the Exchequer. He knows how many projects born of lofty purpose have been laid in the dust for want of prudent management. And it is no small merit of the managers of the North London Exhibition, that, after carrying their plans into execution in no meagre, utilitarian spirit, but with vigour and efficiency, invoking the graceful arts to adorn their festival, they have a surplus in hand of about £1,000. . . . . Success is not a universal criterion of merit, for circumstances often make it a duty to attempt that which the event proves to be above our power; but success in enterprises which we have freely chosen, with the knowledge of the difficulties to be overcome, if not virtuous itself, is a sign of virtue.

But this preliminary and almost inevitable remark made, Mr. Gladstone proceeds to examine more closely the special character of the Exhibition. He says it is emphatically "the festival and triumph of labour." Why does this chaste orator use words so magniloquent? Is there not here something of enthusiastic exaggeration and excess? Is not the working man's real "triumph of labour" the taking fifty shillings on Saturday night at the pay-table, when the rest of his shopmates are held to be sufficiently rewarded with five-and-thirty? In an important sense it no doubt is, and Mr. Gladstone, the great preacher of self-reliance, would be the last to deny it. Nevertheless, he insists on his estimate, and repeats that this Exhibition, which puts money into nobody's pocket, is truly a triumph of labour, and that "for reasons which it behoves us all well to consider." There is a joy in the free, conscious, and innocent development of human powers, apart from any reward which in the economy of society is assigned to their regulated exercise. Mr. Gladstone had remarked, as he walked round the Agricultural Hall, that most of the beautiful objects he saw were made, not by persons who give themselves to that special kind of production as a means of subsistence, but in the patient culture and unfolding of some other and hidden gift in their hours of recreation, and he is led to ask, "Is it not a consoling truth that even the humblest of our society are not so absolutely bowed down in this probationary state to mere mechanical exercise, that it is

beyond the power of a man to look outside the narrow career which he traces in his daily toil from morning to evening—that there is in all classes of society a diversity and variety of gifts—that human nature, if it be well used, is a richer and nobler thing than many of us take it to be—that there are few, indeed, to whom the path of excellence is not open in one direction or another, provided only that there be the diligence and determination which are necessary to pursue it with effect?" This remark contains the germ of a truth of which, as we humbly trust, every succeeding generation and almost every succeeding year will evince the reality and value. It cannot be said that the destiny of our industrial classes is as yet made plain. Mr. Gladstone feels this; he perceives that there are undeveloped moral and intellectual forces in them, which will yet assert themselves in forms which no one can predict. Education is evoking capabilities which the routine of necessary occupation, made more monotonous every year by the minute subdivision of employments, neither exhausts nor satisfies. There is a constant demand for an extension of the margin within which the mind may freely exert its powers. Those who know the working classes are well aware of this expansive tendency, which often takes a noble direction, but oftener demonstrates its need of guidance. Many guides offer themselves. The most frequent remark, perhaps, is, that if a workman has "the right stuff in him," he will show it by rising out of his class. But this remedy does not by any means meet the case of the many. The multitude of men cannot become distinguished, because the very idea of distinction is that a man stands out of the multitude. Another says, that when an artisan has done a fair day's work he wants rest, or if he must have mental recreation, the best thing to give him is a novel or a play, and that in fact he is fit for nothing better. Now, Mr. Gladstone's view, after contemplating the North London Exhibition, differs from both of these. He sees in the products there displayed that a portion of the working classes have found that the narrow career to which Providence, on a mere outward view, appears to have confined them, is not so limited as it seems; that it is in their power to

look beyond it, and that the humblest may find a path in which to develop "that common human nature, which is a richer and nobler thing than many of us take it to be." In thus addressing the working classes, Mr. Gladstone spoke in language worthy of himself. To incite them to the use of those means of self-culture which in this country and in this age they so abundantly enjoy, is to render them the best service they can receive. Those of them who heard his words know that they are capable of an application much wider than the cultivation of mechanical aptitudes. Mr. Gladstone's words will remind them that the grounds of a man's culture lie in his nature even more than in his calling; and that, while it is the business of the statesman to remove all the obstacles which, by hindering trade and limiting the means of employment, retard their material prosperity, it is entirely in their own power to attain excellences which can ennoble and pleasures which can cheer the humblest lot.

(*From the "Morning Star."*)

Mr. Gladstone, in the admirable speech with which last night he closed the North London Working Men's Industrial Exhibition, pronounces it "the festival and triumph of labour." The expression was as felicitous as it was just. The productions which adorned the walls and the floors of the Agricultural Hall were in the strictest sense the handiwork of the labouring classes, and they testify to the patience, as well as the skill, of hundreds of working men who might fairly have urged the unceasing exactions of their daily toil as a reason why they should abstain from unnecessary exertion in their brief period of leisure. Mr. Gladstone forcibly pointed out that the great Exhibitions of 1851 and 1862, in a great measure, owed their success to the vast resources of capital and wealth; whereas the Exhibition which he has just brought to a termination was made up entirely of the contributions of men who work for weekly wages. This, then, has truly been the festival of labour—a festival the entire honour of which belongs to a class who have but little opportunity for self-improvement, save that which they create for themselves in their narrow hours of recreation.

Another peculiarity of this industrial display is that, for the most part, the products do not represent the exhibitors' daily avocations. They stand wholly apart from the pursuits in which the ingenious hands which fashioned them are constantly employed. They show that the minds of even the humblest of the children of toil have an expansiveness and a capacity for which they have not always received credit, and that, satisfactorily as they fulfil their allotted round of duties, they possess special faculties which, if thoroughly developed, would qualify them for a higher position than that in which their lot has been cast.

In the very nature of things it was not to be expected that Mr. Gladstone would content himself with a mere complimentary speech. To him this "beautiful spectacle," as he designated it, had its many and diverse lessons; and these it was his task to unfold. Upon some of them we have already touched; but there were others which went still more deeply to the root of the matter. Like "experienced Nestor in persuasion skilled," he sought to excite in the working classes generally a spirit of honourable emulation. To his mind the present achievement was but a stepping-stone to more important enterprises of the same kind. The good example must spread—it must become infectious; and even the children, as their inquiring eyes rest upon the trophies with which they were surrounded, must feel that healthy impulse of ambition which can never be awakened at too early an age. Labour was the most dignified as well as the most necessary occupation of man. There was no place in this teeming earth for the idle; and if there were any among the rich who were content to lead a life of ignoble ease, they were recreant to their own destiny, and the enemies of their own peace. This Exhibition has proved to us that human nature, if wisely used, is a nobler thing than many of us have taken it to be; and that many a poor man possesses that fire from heaven which often burns with a brighter glow amid the lowliest scenes of human life.

The Catalogue

Class I.
SKILLED WORKMANSHIP.
Class II.
AMATEUR PRODUCTIONS.
Class III.
INVENTIONS, &c.
Class IV.
MECHANICAL MODELS.
Class V.
ARCHITECTURAL, MARINE, AND OTHER MODELS.
Class VI.
ARTISTIC OBJECTS.
Class VII.
LADIES' WORK.
Class VIII.
MISCELLANEOUS.

In cases where more than one article was exhibited, and the award given for merit in a particular object, the name of such object is printed in italics.

No. Class.

1 [4] Working Model of a Beam Steam Engine.—W. F. Arnott, watch-finisher's apprentice, 10, Richard-street, Liverpool-road, N.

2 [8] Manuscript Magazine, containing original papers by the members of the Barbican Mutual Improvement Society.—H. Beamish, secretary, 18, White Conduit-street.

3 [1] Specimen of Wood Carving, taken from Nature.—W. Bedford, wood carver, 333, New North-road.

4 [2] Fern Case, with Model of Ruins; Aquarium; Ebony Watch-stand; Syringe.—F. Barnasconi, jewel-case leather worker, 2, Upper Smith-street, Northampton-square.

5 [1] Six Ivory Balls, one within the other, with a cube in the centre, all turned out of one solid piece.—W. Brown, ivory turner, 8, Charles Street, Blackfriars, S.

7 [1] Parlour Games.—W. T. Bullen, manufacturer of games, 22, Halton-road, Islington.

8 [5] Model of Sloperton Cottage, the residence of Thomas Moore.—J. Bray, warehouseman, 10, Queen's-terrace, Queen's Head-lane, N.

9 [1] Inlaid Marble Table, containing 1,363 pieces (obtained a prize at the Exhibition of 1832, Class X.).—C. Clay, mason, 21, Sidmouth-street, Gray's-inn-road.

No. Class.

10 [6] Original Drawings, painted in a peculiar style, as specimens of a newly-invented medium, by means of which powerful effects can be produced.—E. Concanen, 18, Bedford-street, Hornsey-road.

[The centre picture of this group, "The Ruins of Tintagel Castle, on the Coast of Cornwall," original, is thus alluded to by the artist, EDWARD CONCANEN :—"The Poet Laureate, in the dedication of his beautiful poem, 'The Idylls of the King,' has gracefully united the innate goodness of our revered Prince Albert with the virtues of the renowned King Arthur of olden time. This sketch of the still remaining and remarkable ruins of the residence and burial-place of the chivalrous and virtuous king, at Tintagel, on the coast of Cornwall, and still royal property, is humbly and respectfully dedicated to the memory of a PRINCE CONSORT, whose virtues have contributed to the glory of the reign of her most beloved and gracious Majesty QUEEN VICTORIA."]

13 [5] *Watch-stand*, forming Naval Trophy (small figure not by exhibitor). Models of a Fiddle and Drum; Ivory-turned Wineglass, and other objects; Model of a Cutter Yacht (first attempt).

[6] Ornamental Whatnot; Oil Paintings—"The Dying Soldier;" "My Aunt's Farm;" "Group of Fish;" "The Bath" (a pair); "Ducks and Fowls;" "The Monk;" "Dead Game;" "Hampstead Heath;" "Bread and Cheese;" "Smithfield Pens;" "Pharaoh's Chariot Horses;" Engraved Picture-frame (the picture not by exhibitor); "Bahia, South America" (painted on the spot); "Fruit;" "Pointers and Bird;" "*Group of Ducks.*"

—L. J. Dayson, picture-frame maker, 59, Gray's-inn-road.

14 [5] Model Cottage.—H. Evans, bootmaker, 22, Brooksby-street, Barnsbury.

15 [8] Samples of Foreign Produce: Spices, Tea, Coffee, &c. Collected by exhibitor.—R. Y. Ellis, 72, Newgate-street.

16 [1] Timepiece.—T. Osborn, mason, 5, Sussex-terrace, York-pl., Barnsbury.

17 [5] Model of a Steamboat (exhibited at the South London Exhibition).—T. H. Evans, engineer, 60, Lant-street, Borough.

18 [7] Bonnet.—Sarah Foden, 43, Horson-road, Eleanor-road, Hackney.

19 [1] Cocoa-nut Slicing and Shredding Machine; Vegetable Slicing Machine; Six Shades and Stands for Samples; Machines invented by exhibitor.—W. Giles, ironfounder, 69, Forston-st., Shepherdess-walk.

20 [6] Oil Paintings—"The Young Mimic;" "Fort Neiderhaus, near Passau;" "View of Sidon;" "Bellaggio;" "Lake of Como."—A. Giles, draper's assistant, 22, Eagle-street, Red Lion-square, Holborn.

21 [1] Fresh Water Aquarium, in the Gothic style (original design).—A. Heron, cabinet-maker, 2, Cromer-street, Gray's-inn-road.

22 [4] Model Specimens of Plumbers' Work.—F. Haynes, plumber's apprentice (aged 16), 1, Providence-place, Islington-green.

23 [8] Ornamental Penmanship (three specimens).—I. Haynes, jun., carpenter, 1, Providence-place, Upper-street, Islington.

No. Class.

24 [6] Crayon Drawings (crayons home-made).—J. Hamilton, hide-splitter 1, Little Charlotte-row, Nelson-street, Bermondsey.

25 [3] Specimens of Deal and Oak, stained with Ink; Samples of Writing Ink, exhibited at Society of Arts, Exhibition, 1851, and at Paris and Dublin.

[8] Pedigree of the Descendants of William of Wykeham; also a Pedigree of her Majesty.

—J. Hawthorne, operative chemist, 22, Clerkenwell-close.

26 [1] Specimens of Cooper's Ware, of superior description—Pails, Tubs, &c. —H. Healy, cooper, 5, Pierrepoint-terrace, Islington-green.

27 [3] Patent Illuminated Barometers and Thermometers. — W. Hinton, barometer case-maker, 21, Greville-street, Hatton-garden.

28 [6] Pen and Ink Drawing: "Ino endeavouring to rescue her Children from Destruction by their Father."—J. C. Hawes, land surveyor, 5, Hutley-terrace, Whitmore-road, N.E.

29 [6] Drawings: Design for a pair of Villas, with working plans; "The French Pointer;" Design for a School and Residence; also, "The Centrolinead," an instrument made and used by exhibitor (self-taught) when the vanishing points fall beyond the drawing board.—A. J. Harris, bricklayer, 2, Salisbury-terrace, Ball's Pond-road.

30 [3] Model of an Improved Invalid Bedstead (invented by exhibitor, and made during his apprenticeship in leisure time); Cabinet for a Lady's Boudoir, having no visible fastenings, and can only be opened by the possessor knowing the secret (invented and made by exhibitor in leisure time).—C. A. Hooper, cabinet-maker, 48, Lamb's Conduit-st.

31 [3] Spring Window Roller for the Working Classes; 2. An Improved Spring Seat; 3. An Invention for the Preservation of Advertising Signs; 4. Spring Invention for the Rolling-up of Banners; 5. Book-case Spring Curtain Roller; 6. A Reclining Chair Spring.—J. H. Jewitt, chair-spring maker, 57, King-street, Long-acre.

32 [6] Sepia Drawing of Ancient Carved Chimney-piece.—C. King, carpenter, 212, St. Paul's-road, Highbury.

33 [4] Working Model of Horizontal Engine.—C. Kemp, carpenter, 3, Kent-street, Haggerstone.

34 [1] Pair of Carved "Cromwell" Chairs; Pair of Gilt Ladies' Chairs; Oval Drawing-room ditto; Louis XVI. Chair and Ottoman.—B. Lucraft, chair-maker to the trade, 7, Wimbourne-street, Hoxton.

35 [1] Book Brackets, Small Portrait Frames, and various Objects in Metal (exhibitor's own design).

[3] Machine for Cutting and Tracing Ovals (from the Exhibition of 1862). —W. J. Miers, metal worker and pattern maker, 15, Lamb's Conduit-passage, Red Lion-square.

No. Class

36 [1] Designs in Ornamental Japanning on Tin.—A. Mackey, ornamental japanner, 134, City-road.

37 [2] Skeleton Clock and Penknife.—T. Payne, watch finisher, 108, Murray-street, Hoxton.

38 [5] Model of Shakespeare's House.—C. E. Parker, druggist's assistant, 10, Queen's-terrace, Queen's Head-lane, N.

39 [5] Model, in glass, of a Lapidary's Tool.—J. Powell, flint glass stopperer, 9, Brooksby-street, Liverpool-road.

41 [2] Desk, inlaid with various descriptions of wood, made with a limited number of tools during leisure hours.—J. Roby, sewing machinist, 20, Featherstone-street, City-road.

42 [2] Specimens of Photography (self-taught).—W. Ragless, 1, Willington-road, Holloway.

43 [4] Working Model of Steamboat, fitted with engines, two cylinders, double action, link motion reversing-gear; boiler with pressure gauge, safety-valve, steam whistle, and water cock; patent steering apparatus.—J. Richardson, philosophical instrument maker, 150, Grove-street, N.W.

44 [1] Preserved Specimens of Natural History: birds, 5 cases; fish, 2 cases; animal, 1 case.—S. F. Sanders, naturalist, 3, Pleasant-row, Lower-road, Islington.

45 [3] New Parallel and other Vices, with universal joint, and new drill stock.—W. Grissell, silversmith, 51, Compton-street, Clerkenwell.

46 [4] Four Models of Steam Engines: 1. Double Cylinder Horizontal; 2. Open Vertical Cylinder; 3. Vertical Cylinder, fitted with gun-metal slide-valve and piston; 4. Horizontal Oscillating Cylinder, altered from a revolving cylinder engine. Also a Vertical Boiler, with feed-water apparatus.—J. Stockbridge, ironmonger's porter, 9, Aston-buildings, Holloway-road.

47 [5] Models of Boats, in three glass cases; the larger model fitted with cabins.—W. Stuart, compositor, 11A, Brooksby-street, Barnsbury.

48 [3] Design for a Gas Lantern and Pillar in Gothic style.—H. Symonds, tin-plate worker, 8, St. Martin's-place, Camden-street, Camden-town.

49 [2] Wood Carving.

[5] Cork Models, in glass cases (executed with a penknife; exhibited at the Society of Arts, 1863).

[8] *Stuffed Weasel and Hawk.*

—J. P. Whitehouse, hairdresser, 28, Cleveland-street, Fitzroy-square.

50 [5] Models in Common Road Clay.

[6] Three Paintings on Glass in Water Colours, and one on Copper.

—W. T. Winter, umbrella taker, Museum, 11, Lit. Queen-st., Edgware-rd.

No. Class.

51 [1] 2-day Chronometer Case, in solid ebony, with silver fittings and other embellishments.—T. Wright, chronometer, watch, and clock-case maker, 45, St. John's-square, Clerkenwell.

52 [1] Jewellery of Novel Design: Two Pins and Chains, illustrating "The Evils of Gaming." They contain three dice, a set of dominoes, cribbage-board and pegs, draught-board and men, two pairs of tweezers, &c., and are composed of as many pieces as there are days in the year; Pin, "the Tap-room Emblem;" Pin, "Treachery;" and others, with new safety stems.—G. V. Wisedill, jeweller, 146, Upper-street, Islington.

53 [6] Two Water-Colour Drawings (exhibitor self-taught). — T. Young, writer and grainer, 101, Packington-street, Islington.

54 [5] Models of Ships; three cases.—G. Young, druggist's assistant, 51, Cross-street, Upper-street, Islington.

55 [6] Five Pictures: illustrations from popular novels by various authors; arranged by exhibitor.—R. B. Yates, Printer, 25, Offord-st., Islington.

57 [8] Bead-work: Great Eastern and other vessels; Waistcoat.—H. Danger, shoemaker, 68, Margaret-street, Clerkenwell.

60 [1] Analytical Balances, and other objects.—Kiessler and Neu, scientific instrument makers, Spencer-street, Clerkenwell.

61 [6] Indian Ink Drawing: "Washington" (copy of the statue by Chantrey, in the State House, Boston, Massachusetts). Oil Paintings: "Old and Poor," and "Christ blessing the Bread."—W. Sewell, jun., tailor, 23, Ironmonger-row, Old-street, St. Luke's.

62 [7] Collection of Botanical Specimens.—Susannah Elizabeth Hill, tooth-brush drawer, 2, Ann's-place, Margaret-street, Clerkenwell.

63 [7] Dried Flowers, under glass shades.—Emma Eatwell, 21, Murray-street, Hoxton.

64 [3] Two Patent Diagonal Orchestra Pianofortes in Metal, made expressly for the International Exhibition of 1862, but excluded.—W. S. Nosworthy, pianoforte maker, 110, Southgate-road, Islington.

65 [5] Working Model of Farm, with Railway, &c., in glass case; Model of an 84-gun Frigate, the "Alma," cut with a penknife.—C. Cuthbertson, engineer, 9, East Mount-terrace, E.

66 [6] Original Designs for Lace, Paper-hangings, Wood-engravings, &c., by the Students of the Female School of Art, 43, Queen-square, W.C.—Louisa Gann, superintendent.

67 [1] Brass Cocks, Valves, Closets, Plumbers' Work, &c.—W. Wheatcroft, brass cock founder, 18, Berkeley-street, Clerkenwell.

[8] Maps drawn with Pen and Ink.—C. Wheatcroft, jun. (aged 12), 18, Berkeley-street, Clerkenwell.

No. Class.

68 [3] Mask Respirator, to protect the Lungs and Stomach from Dust.—T. H. Cheverton, Heal and Sons, 196, Tottenham-court-road.

69 [3] Improved Spiral Spill-cutter, can be used on a polished surface without injury.—W. M. White, joiner, British Museum, 31, Chepstow-place, Westbourne-grove, W.

70 [6] Five Drawings: "Queen Philippa" (copied from the *Illustrated London News*); "Bagpiper" (enlarged from engraving); *two Male Heads* (from life-size lithographs); *Female Head* (enlarged from a print) —R. J. Sparrow, locksmith, 14, Boston-pl., Dorset-sq., Marylebone.

71 [6] "Cowper's Birthplace, Berkhampstead;" "Cowper's House, Olney" (by the kind permission of Mr. W. Smith); "Venice" (from Turner's picture); "Taff Vale, Wales;" "Flint Castle, Wales;" "The Parting of Ulysses" (by the kind permission of E. A. Sturman, M.A.S.L, F.S.A.); "Ecce Homo."—T. D. Vicarey, marbler, 4, Church-row, High-street, Islington, N.

72 [4] Model of a Beam Engine, made with a penknife during leisure time.—H. R. Hales, printers' machinist, 95, Granby-st., Waterloo-rd., Lamb.

73 [4] A Planked and Plated Model of a Brig (took two years building in leisure time.)—C. Cobb, bookbinder, 3, Portpool-lane, Gray's-inn-road.

74 [1] Patent Perambulator.—J. Pointer, perambulator maker, 15, Gough-street, Mount Pleasant.

75 [3] Mechanical Toy, called "Leotard's Academy," put in motion without the aid of watch or clock work.—C. Penn, 16, Green-ter., Clerkenwell.

76 [6] Water-colour Drawings: 1, "Evening," Surrey; 2, "Marshes," Cheshunt; 3, "Waiting Return of Fishing Boats, &c."—C. Busain, police-sergeant, Police Station, Hackney.

78 [5] Model of a Farm in cardboard, with gutta-percha figures.—J. Frakes, gutta-percha worker, 1, Elliott's-gardens, Essex-road, Islington.

79 [3] Self-acting Social Table Fan; after being wound up will act of itself for an hour.—A. Norman, 2, Tolmer's-square, Tolmer's-place, Hampstead-road, N.

80 [4] Working Model of Steam Engine.
[5] Models: Prince of Wales' Marriage; Farm; Village; Railway.—J. Bearman, Post-office letter sorter, 107, Barnsbury-road, Islington.

81 [6] Three Oil Paintings: "Going to School;" "Too Hot;" "Cows in the Pool."—H. J. Bell, currier, 93, Bermondsey street, S.E.

82 [3] Geographical Compass (exhibited at the International Bazaar, Kensington, 1862).—Invented, calculated, and drawn by H. W. Cuthbertson, clerk, 58, Millbank-street, Westminster.

83 [2] Meteorological and Electrical Instruments.—W. Dickenson, pattern maker, 16, Linton-street, New North-road.

No. Class.

84 [4] Model Fire Escape.—W. Davey, cabinet-maker's apprentice, 1, Northport-street, Hoxton.

85 [1] Ornamental Wood Staining.—S. Hobson, 6, Belmont-terrace, Newington-road.

86 [6] Architectural Design for Shakespeare Memorial.—W. T. Kimber, bell founder, 13, Providence-place, Russia-lane, Victoria-park, N.E.

87 [2] Pair of Circular Ornamental Leather-work Picture Frames.—G. R. Etherton, travelling sorter, G. P. O., 39, Singleton-street, Hoxton.

88 [1] Brass Taps and Pan Water-closet.—W. Flint, brass cock and water-closet maker, 13, Dean-street, New North-road, Hoxton.

89 [1] Specimen of Hammered Iron-work.—G. Albon, general smith, 89A, Packington-street, New North-road, Islington.

[Specimen of Hammered Iron-work, by G. ALBON.]

91 [6] Seven Water-Colour Drawings: "The Contrabandista;" "The Castle and Bay Baiae;" "Game;" "Cattle;" "Bottle and Basket;" *two small Heads*, "Cattle;" "Abbeville."—T. Dayson, gilder, 116, Shaftesbury-street, New North-road.

92 [1] Wood Carvings from Nature: Hare and Pole-cat; Grouse; Little Red Ridinghood.—E. Bedford, wood carver, 333, New North-rd., Islington.

93 [5] Cardboard Model of Camberwell-green Congregational Church, with interior.—Susan Gregory, domestic servant, 3, Camden-row, Camberwell.

95 [5] Grotto, in glass case.—W. Yuill, printer, 14, Wilderness-row, Clerkenwell.

97 [6] Oil Painting: "Haystacking."—Catherine Morton, artist, 162, Tottenham-court-road.

No. Class.

98 [6] Carvings in Plaster: Group of Tree Foliage, for decorating a panel; also Bas-relief of Queen Esther.—T. S. Brown (age 19), designer for silver-work, 48, Edward-square, Caledonian-road.

[Carving in Plaster, by T. S. Brown.]

99 [8] Table Cloth and Waistcoat; all cut out and stitched by hand in leisure hours.—W. Hussey, barometer and thermometer maker, No. 3, Upper Yardley-street, Clerkenwell.

100 [8] Two Cases of British Insects: one design forms an emblem of Faith, Hope, and Charity; the other, an ornamental star. The specimens caught, arranged, and framed by exhibitor.—J. Reynolds, shoemaker, 3, Bayne's-court, Great Warner-street, Clerkenwell.

101 [6] Specimens of Modelling and Carving, in glass case.—H. Savren, hair-cutter, 20, Lime-street, Fenchurch-street, City.

No. Class.

102 [5] Model of Railway Station, with Train, &c. Original designs.—G. Davies, heraldic engraver, 64, Mildmay-street, Mildmay-park, N.

103 [8] Group of Flowers and a Foreign Bird, under glass.—J. W. Baker, artist in glass, 20, Gifford-street, Caledonian-road.

104 [2] Birdcage for Breeding, made on an improved principle, of tinned iron and zinc wire, containing thousands of pieces; can be easily taken apart.—T. G. Oram Smith, gasfitter, &c., 71, Milton-st., Dorset-sq.

105 [4] Model of a Full-rigged Ship, in case (sails swiftly)—E. Deason, Custom-house watchman, 9, William's-terrace, Blue Anchor-road, Bermondsey.

106 [6] Oil Painting: "Grapes and Red Admiral Butterfly." Ditto, "Trusting in Trust." Ditto, "The Return of the Wanderer." Water-colour Painting: "Fruit."

[8] Five Farces, written at different times, and played at the Soho, Sadler's Wells, and Grecian Theatres.
—H. A. Major, letter carrier, 66, Great Queen-street, W.C.

107 [6] Specimen of Glass Painting.

[8] "The Village Festival:" a poem (written at the age of 16); "The Parish Brat," and minor MS. poems.—H. J. Snell, glass painter, 72, Great Titchfield-street, Portland-place.

108 [4] Model of a Bridge.—E. Lewis, engineer's apprentice (age 16), 10, Southampton-buildings, Crescent-street, Euston-square.

109 [4] Model of a Tobacco-pipe Kiln.—W. Lewis, tobacco-pipe maker, 10, Southampton-buildings, Crescent-street, Euston-square.

111 [2] Lady's Work-table.—Model: Drinking Fountain, St. Sepulchre's Church, City.

[4] Models: St. Paul's Cathedral; Chelsea Suspension Bridge; Britannia Tubular Bridge, Menai Straits; St. Ann's Railway Bridge, Canada; Printers' Almshouses; three Miniature Steam Engines; London Bridge to Blackfriars (first section of intended model from London Bridge to Kew).

[6] Painting on Glass: Flowers.

[8] Hair Devices: Wax Fruit.
—Thomas Whitfield, printer, 6, Upper Bemerton-street, Islington.

112 [5] Model of Kingsgate Chapel, Holborn, cut from cardboard, in glass case.—G. Morris (age 15), carpenter, Kingsgate-street Chapel, Holborn.

114 [4] Model of Columbian Printing Press, with improvements, contrasted with a model of one of the earliest kind.—T. Cobb, printer, 13, Bell-court, Brook-street, Holborn.

115 [1] Despatch Case, cabinet work.—F. C. Ambridge, cabinet-maker.—168, Lever-street, St. Luke's, E.C.

No. Class.

116 [6] Two Landscape Paintings: "The Colonna" (after Claude Loraine); and "Pont-hen, Ryde, Wales." Three Figure Paintings: "The Madonna;" "Virgin and Child;" and "John the Baptist."—J. Kerr, grainer, 214, City-road.

117 [3] Newly invented Economical Cooking Apparatus, containing 2 ovens, a 6-gallon boiler, or copper, a boiler with tap for hot water, and a hot plate for three large saucepans; can be kept in full operation for two hours with 9lbs. of coal.—T. Myerson, iron-plate worker, 126, John-street, Clerkenwell.

118 [1] Boots, of novel design.—W. Burrows, bootmaker, 18, Gloucester-street, Clerkenwell.

119 [8] British Insects, arranged as a picture.—J. C. Thompson, ivory turner, 37, Coldbath-square, Clerkenwell.

120 [1] Carving in Ivory and Wood.—C. Falkenstein, carver and turner in ivory, 216, City-road; and H. Kriegbaum, carver and turner, 52, Murray-street, Hoxton.

121 [3] Models of Pumps (original). Saucepans for Straining Broth, to keep back the fat. Model Boat with Screw, and Safety Levers to prevent upsetting.—M. Bollard, bootmaker, 58, Tabernacle-walk, Finsbury.

122 [1] Specimen of Plain Wood Turning.—R. Basell, turner, 5, King's-road, Blackstock-lane, Highbury.

125 [6] Three Landscapes in Oil (self-taught).—R. B. Harmon, chaff-cutter, 12, Boston-place, Dorset-square, Marylebone.

126 [6] Picture: "The Death of William Rufus" (exhibited at the Society of British Artists, London, and the Society of Fine Arts, Liverpool, 1858).—M. E. Dockree, sorter, G. P. O., 28, Dame-street, Islington.

127 [6] Six Crayon Drawings: "Shepherd Boy;" "Flower Girl;" "Studies;" "Shipping;" "Old Man's Head."—M. Doyle, stamper in the Post-office, 11, Penn-street, Hoxton.

128 [5] Model of St. Gabriel's Church, Pimlico.
[6] Twelve Pencil Drawings.
[8] Two Pieces of Berlin Wool Work, framed.
—G. Burnham, stamper, G. P. O., 14, Stafford-road, Bow, E.

129 [5] Model of a Church.—A. Allen, 7, Woodbridge-street, Clerkenwell.

130 [6] Crayon Drawing.—J. Pratchett, 7, Sussex-place, Livermere-road, Kingsland-road.

131 [8] Banner.—T. Gillman, traveller, 26, Dame-street, Islington.

132 [5] Model of Doll's House.
[6] Water-colour Flowers — Five Oil Paintings: "*Coast Scene;*" "Village Maid;" "Repose;" "Rush Gathering;" "Winter Scene." —W. Sutton, copper-plate printer, 8, President-st. East, St. Luke's.

No. Class.

133 [3] Two Model Stampers, each showing the impression of three stamps obtained with one blow. Ditto, an Engraving of Stamps, &c., used in the General Post-office, as suggested in 1847.—W. James, letter-carrier (Foreign Department), 25, King-square, St. Luke's, E.C.

134 [3] Button-hole Cutting Machine; will cut sixty holes at once.—C. H. Jarman, chemist's porter, 31, Great Sutton-street, Clerkenwell.

135 [2] Fancy Seed Boxes, or Flower Stands for Windows.—C. H. Jarman, chemist's porter, 31, Great Sutton-street, Clerkenwell.

137 [3] Signal Lamp for Railways, Ships, &c., on a new principle.—W. Connell, tin-plate worker, 14, Elm-street, Gray's-inn-road.

138 [2] Fancy Leather Work Picture Frames, &c.—H. M. Jenkinson, boot clicker, 177, Central-street, City-road.

139 [3] An Instrument to demonstrate the purpose served by the use of two eyes. Seven Mechanical Diagrams, illustrating binocular vision and astronomy.—W. Saunders, machinist, 1, Albert-ter., Barnsbury-rd.

140 [3] Camera to form Picture Images, with or without the aid of a lens, and to show the laws by which their formation is governed.—W. Saunders, 1, Albert-terrace, Barnsbury-road.

141 [5] Miniature Chair, Table, Cutlery, &c.—K. Brittain, light porter, 63, Wood-street, Cheapside.

142 [6] Four Pencil Drawings; six Crayon ditto; four Oil Paintings; also several Geometrical Drawings.—A. C. Ballard, working smith, 37, Southampton-street, Pentonville-road.

144 [3] Boiler Fluid (warranted not to injure); also an Iron Teakettle, cut in half, with five samples of Fur that have been removed from various kettles.—C. H. Jarman, chemist's porter, 31, Great Sutton-street, St. John-street, Clerkenwell.

145 [5] Model of the Great Hall of the General Post-office; Engraving of do. for the erection of Commodious Offices called for by the Public, as suggested 1847.—W. James, letter-carrier (Foreign Department), 25, King-square, St. Luke's.

146 [1] Ivory and Boxwood Pagodas.—J. Rimill, ivory worker, 43, Chatham-gardens, Hoxton New Town.

147 [5] Model of Church; Two Models of Chapels; Model of Castle with Fifty-two Windows; Model of King's-cross, and other articles.—C. Burch, sen., carpenter, 20, Perry-street, Somers Town.

148 [1] Rosewood Box, ornamented with Brass (from the Exhibition of 1851). Tea Caddy, made from a piece of the Royal George, &c.—C. Burch, sen., carpenter, 20, Perry-street, Somers Town.

149 [3] Model of a Life-Boat, on a new system.—J. I. Hamley, paper hanger, 16, Capland-street, Lisson-grove.

No. Class.

150 [3] Birdcage, made of Zinc and Glass.
[6] Illuminated Scripture Text. *Pair of Crayon Drawings.*
—P. H. Harris, amateur, 124, Wardour-street, Oxford-street.

151 [1] Case of Mechanical Conjuring Tricks and Puzzles, in glass case.—J. Judd, mechanical trick maker, 5, Brownlow-street, Drury-lane.

152 [1] Morocco and Russia Leather Articles, in glass case: Despatch Boxes, Dressing Cases, Pocket Books, &c.—C. T. Gilson, leather case maker, 6, Rydon-cresent, St. John-street road.

153 [7] Lady's Hat (own design).—Miss H. Rogers, 9, Camden-st., Islington-green.

155 [2] Two Perambulators. One Table.
[6] Two Picture Frames.
—D. Davies, coachman, 25, Kepple Mews North, Russell-square.
[7] Sampler.—Elizabeth Davies (aged 11 years).

156 [3] Invalid Chair, forming a Bed if required.—J. Board, cabinet-maker, 13, Millman-street, Bedford-row.

157 [3] The Early Riser's Friend, being an ornamental Clock, which, upon being set, will strike an alarum, ignite a match, light a lamp, illuminate the clock face, and make a cup of coffee while its owner is dressing (*see opposite page*).—J. Gray, gasfitter and bellhanger, 95, John-street, Tottenham-court-road.

158 [6] Painting: "Gertrude."—J. Gooderson, messenger, 49, Upper Seymour-street, Euston-square, N.W.

159 [1] Boots.—W. Parry, 15, Aske-street, Hoxton.

160 [1] Glass Chess Board; Writing on Glass; ditto on Imitation Enamel; Glass Stand; *Glass Clock Dial;* Painted ditto.
[6] Crayon Drawing.
—J. Thwaites, clock dial painter, 163, St. John-street-road.

161 [7] Raised Rose Pattern Anti-Macassar, worked in 16 cotton.—Mrs. Janet Harriet Macgillivray, 5, Mary's-terrace, High-street, Camden Town.

162 [8] Meerschaum Pipes coloured by a new process, not by smoking.—A. Baghott, solicitor's clerk, 10, Mecklenburgh-square.

163 [6] Plaster Models:—"Lady Macbeth" (exhibited at South Kensington Museum); "Eve" (exhibited at Lambeth); "Boy," a Study from Nature (exhibited at Horticultural Gardens and Lambeth); "*Lady Macbeth,*" colossal bust.—Designed and modelled by exhibitor (self-taught), J. Long, hairdresser, 16, Stangate, Westminster-rd.

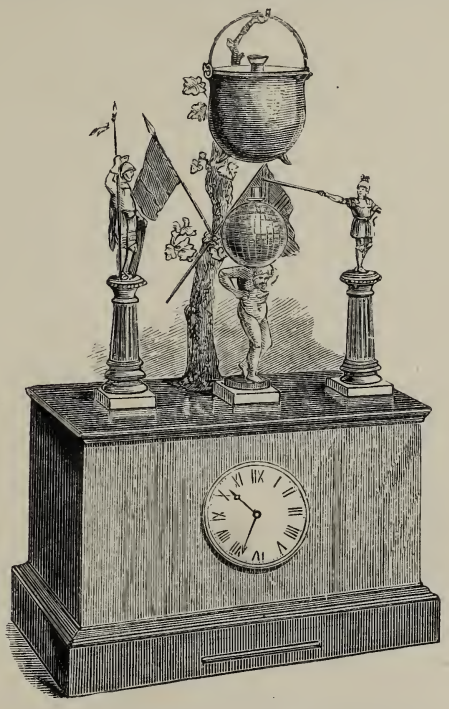
164 [6] Oil Painting: "Scene on Thames, off Greenwich." Water-colour Drawings: "Sea Pieces."—J. Callingham, reporter, 71, Strand, W.C.

165 [8] Penmanship; two specimens.—George Frederic Page, clerk, 9, Vicar's-buildings, Cambridge.

No. Class.

166 [5] Model of a Homestead.—C. B. Hollish, carpenter, 36, Wellesley-street, Stepney.

168 [1] Grecian Cream Ewer, and Elizabethan Inkstand in Ormolu.—G. Fisher, silversmith, 15, Charles-street, City-road.



[No. 157.—The Early Riser's Friend, by J. Gray.]

169 [4] Working Model of Beam Engine.—W. Nickels, engineer, 9, Cardigan-street, Rosemary Branch, Hoxton.

170 [1] Three Screens; Specimens of Hall Panelling in Paper.—W. Stannard, paper-hanger, 6, Weymouth-terrace, Eagle-wharf-road, Hoxton.

[8] Two Specimens of Needlework, in Wool.—W. Stannard, seaman.

171 [6] Seven Indian Ink Drawings.—W. Mitchell, bookbinder, 18, Cross-street, Wenlock-road, City-road.

No. Class.

172 [2] Leather Picture Frame, made with a pair of scissors and paper-knife: Hair Work; Plain Bookbinding.—W. Seager, hairdresser, 118, Downham-road, Islington.

173 [6] Two Drawings, in Frames.—G. Dineen, jun., printing-machine manager, 3, Norfolk-place, St. Matthias-road, Stoke Newington-green.

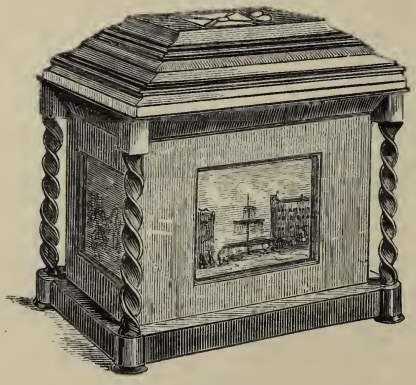
174 [8] A Volume, consisting of 250 pages of MS., 100 large coloured views, and 27 pen-and-ink drawings (sketches from Nature), descriptive and illustrative of "Autumn Rambles in the County of Kent."—W. Dampier, sub-editor (late compositor), 76, Nichol's square, Hackney-road.

175 [5] Models: a Davenport, Work-table, and Fancy Table (made when 14 years of age).—J. Tongue, carpenter, 39, Alma-street, New North road, Hoxton.

176 [1] Tea Chest and Jewel Casket (original designs).—J. Tongue, carpenter, 39, Alma-street, New North-road, Hoxton.

177 [8] Model of a Tunnel, showing a new method of constructing curves; Dish of Fruit, moulded from wood dust; Frosted Glass, by a new process; Design for a Sofa-bedstead; a new Mechanical Toy.—J. Davidge, tailor, 3, Willow-walk, Finsbury.

178 [2] Ornamental Tea Caddy, with invisible spring openings, made with a few simple tools.—J. Priest, ladies' shoemaker (an incurable invalid, having entirely lost the use of his legs), 2, King-street, Brighton (care of Mr. Bishop).



[Ornamental Tea Caddy, by J. PRIEST.]

No. Class.

180 [3] Show Case for Sponge and Soda Water Stand, combined in one; Revolving-fronted Show Case, for leaving its contents accessible to customers.—G. Treble, jun., medical show-case maker, 42, Gloucester-street, Hoxton.

181 [6] Crayon Drawing: "Punch Measuring the Footsteps of Time." Illuminated Address on Vellum (exhibited by the kind permission of the Rev. W. O'Neill). Oil Painting: "Sunset at Chevening, Kent."—T. D. Vicarey, marbler, 4, Church-row, Upper-st., Islington.

182 [6] Two Crayon Drawings: "Ecce Homo," and "Punch Measuring Time." Five Pencil Drawings: "Star in the East;" "Off Southend;" "Ascent of Great St. Bernard;" "Tor Abbey;" "Milford Bridge, Flintshire." Three Water-colour Drawings: "Upper Lake, Killarney;" "Venice;" "Intemperance and its Penalties."—W. E. Wright, stationer's warehouseman, 9, Old Paradise-row, Islington-green.

184 [6] Modelled Statuette of Syrinx. [Syrinx, a nymph, being courted by Pan, flew from him, but was changed into a bundle of reeds on the margin of a river.]—W. Brown, 2, Sandwich-street, Burton-crescent, St. Pancras.

185 [6] Two Water-colour Drawings: "Primroses and Bird's Nest;" "May, Blossom, and Nest" (both from Nature).—J. A. Morison, painter, 27, Sidmouth-street, Gray's-inn-road.

186 [2] Two Birdcages. Mouse-cage, with three compartments (mahogany), the front of one cage forming a doll's house.—W. English, French-polisher, 39, Eagle-street, Red Lion-street, Holborn.

187 [5] Models: Layer Marney Hall, Essex; Castle Front, with back building (rooms furnished); a Cat, the *Illustrated London News* print in the distance; Irish Rush Gathering; Blackbird in Cage.—G. Hinxman, shoemaker, 66, Pear-tree-court, Clerkenwell.

188 [5] Model of a Swimming Bath.—H. F. Lewis, water and electro gilder's apprentice, 66, Hatton-garden, Holborn.

190 [6] Six Pictures: "The Christian Martyr;" "The Mother;" "Lord Strafford going to Execution;" "The Burgomaster;" "An Old Ironside;" "Invention of the Stocking Loom."—J. Wright, deal-worker, 53, Queen-street, Webber-street, Lambeth.

191 [5] Three Models from "Toy Builder," in glass case.—H. Townshend, timber porter, 6, Teanby's-buildings, Old-street, St. Luke's.

192 [6] "A Sermon in Wood," designed, drawn, engraved, and printed by exhibitor. Pen and Ink Sketch: "An Unconsidered Trifle." A Sketch in Chalk: "John Bull, Esq."—S. Gasking, compositor, 63, Nelson-square, Blackfriars-road.

No. Class.

193 [2] Bookcase and Bureau.—H. W. Clowes, bookbinder, 34, Great Wild-street, Lincoln's-inn.

194 [2] Metal Birdcage.—Jane Miers, 15, Lamb's Conduit-pass., Red Lion-sq.

195 [1] Case of artificial limbs.

[2] Casket of Ebony, and large Lapis Lazuli Panels; Newly-designed Show-case (from the Exhibition of 1862).—T. Welton, working maker of artificial limbs, 13, Grafton-street West, Fitzroy-square.

196 [2] Picture Frame in Wire (own design).—J. Symonds, warehouse-boy, 42, Store-street, Bedford-square.

197 [2] Timepiece: "Eagle bearing a Globe." Carved in wood with a penknife. —T. Ward, working jeweller, 23, Henrietta-st., Brunswick-square.

198 [6] Portrait in Oil. A copy (first attempt).

[8] *Basket of Flowers, made of Shells.* —G. Flashman, pianoforte maker, 28, Frederick-street, Hampstead-road.

199 [2] An Endless Chain of Twelve Links, without a join; also, a Cross and Chain of Sixty-three Links, without a join, cut from a solid piece of wood with a penknife, bradawl, and tin saw.—J. P. Bailey, varnish maker, 44, Munster-street, Regent's-park.

200 [6] Landscapes in Oil.—H. W. Bell, jun., shopman, 1, Cow-cross-street.

201 [1] Printing Materials, Cases, Frame, &c.—J. Henderson, printers' joiner, 15, Whitefriars-street, Fleet-street.

202 [1] Lady's Writing Desk, with Spring Drawer.—G. F. Catherwood, fancy cabinet-maker, 7, Graham-terrace, Islington.

203 [8] Lays of the Ancient and Modern Drama; being Poems based on celebrated Plays. Written as a recreation.—W. Curzon, watch jeweller, 4, Wynyatt-street, Clerkenwell.

204 [5] Model of a Ship under Full Sail nearing the Eddystone Lighthouse; the whole made of wood, including sails and water.—T. Smith, 24, Lower Queen-street, Lower-road, Islington.

205 [6] Two Needlework Pictures.—G. F. Booth, sailor, 16, Black-horse-alley, Fleet-street.

206 [5] Doll's House and Furniture, "made chiefly with a penknife, to amuse the children."—J. S. Andrews, tobacco-cutter, 5, Warwick-villas, Shepherd's-lane, Homerton.

207 [3] Model, showing a new method by which a Window may be made to take out for Cleaning, and replaced without tools; Model of a Stranded Ship, showing a new contrivance for instantaneous communication with the shore in case of distress; outline Model of Railway Carriage, showing a simple method of signalling to guard. —S. Wynn, carpenter, 3, Margaret-street, Farringdon-road.

No. Class.

208 [1] Two Pianofortes: a 7-octave cottage, in walnut-wood case, with newly-designed registered keys and carved truss supports; also a 7-octave ditto, with registered keys.—C. Hidden, pianoforte manufacturer, 5, Trinidad place, Liverpool road, Islington.

209 [5] Model of Bethnal-green Parish Church.—H. Farr, bootmaker, 9, Selby street West, Bethnal-green, N.E.

211 [1] Tobacco Jar and Cigar Rack, in walnut and tulip wood.—G. Hendrick, apprentice, 2, Great Warner street, Clerkenwell.

212 [5] Models: Shakespeare's House (1564 and 1851), surrounded by groups of figures representing characters from his plays, the whole modelled in composition and coloured to nature; Ann Hathaway's Cottage, Shottery; Ghost Scene in "Hamlet;" War Trophy—the four Powers engaged in the Crimean War; Two Episodes of the Crimea—Corporal Quin, of the 47th Regiment, attacking five Russians; the Dying Drummer Boy; Aston-hall, Birmingham; Queen Elizabeth Palace, Greenwich; Conspirators' House, Lambeth; the original East India House (1620); the Earl of Derby's Palace, Chester; Timber House, Warwick; North Gate of Westminster Abbey; New Place, Stratford-on-Avon.—S. Aldred, compositor, 38, Fetter lane, Holborn.

[7] Model of Nelson's Funeral Car.—Mrs. Louisa Aldred, 38, Fetter-lane, Holborn.

213 [6] Water-colour Drawings.—G. Robertson, butcher, 35, Cleveland-street, Fitzroy-square.

215 [1] Basket of Shell Flowers.—W. J. Smith, artist in shell flowers, 44, Gopsall-street, Hoxton.

216 [4] Machine Ruler's Pen Machine; also Working Model of a Ruling Machine, in glass case.—F. Cobb, stationer's warehouseman, 3, Portpool-lane, Gray's inn-road.

217 [6] Bust of Her Majesty; Virgin and Child, after Raphael; ditto, after one in South Kensington Museum.—W. Holliday, chaser, 14, Nailour-street, Caledonian-road.

218 [1] Illuminated Writing.—T. Cunningham, lithographer, 4, Wilton-terrace, Park-road, Dalston.

219 [3] Improved Beehives.—W. Broad, 12, Albemarle-street, Clerkenwell.

220 [6] Group of Flowers in Water-colours. — E. Hanson, engineer, 10, Albert-street, Islington.

221 [3] Model, in wood (half-size), of a Roller-scraping Machine for Steam Litho-printing Rollers. Has been tried and approved. —J. Jackson, carpenter, 3, Princes-street, Gate-street, Lincoln's-inn-fields.

No. Class.

222 [1] Harmonium Bellows.—T. Batt, harmonium bellows maker, 8, Cromer-street, Gray's-inn-road.

223 [6] Water-colour Drawings.—G. F. Ride, 30, Sherborne-st., Islington, N.

224 [2] Fern Case (stocked).—F. M. Christmas, 3, Cromwell-place, Clerkenwell-close.

225 [2] Circular Fern Cases (stocked with Plants).—G. A. Christmas, 3, Cromwell-place, Clerkenwell-close.

226 [1] Specimens of Sheet Zinc Working: Geometrical Figures; Architectural Objects; Hollow Representations of Solid Forms, &c.; also Ventilating Cylinders, on scientific and economic principles.—W. Fast, zinc-worker, 72, Upper Seymour-street, Euston-square.

227 [2] Picture-frame, in American Walnut Wood (made with a penknife).—J. R. Owens, sawyer, 13, Drummond street, Euston-square.

228 [1] Models in Plaster and Artificial Stone: Tazza Basket and Pedestal; Greyhound; Mastiff; Lioness; Foliage, &c. — J. Older, worker in artificial stone, 3, Charles-street East, Hampstead-road.

229 [4] Model of a Grand Piano, in Rosewood (fitted up as a Lady's Work-box, with Musical Box attached).—A. Squire, pianoforte-maker, 8, Craddock-street, Haverstock-hill.

230 [6] Three Water-colour Drawings, from Nature.—F. Goff, paperhanger, &c., 176, Waddington-road, Kentish-town.

231 [6] Four Crayon Drawings; one Indian ink, ditto.—Mrs. Lucy Sophia Older, 3, Charles-street East, Hampstead-road.

232 [8] Shell Basket of Seaweed, and Cases of Shells and Seaweed.—D. Phillips, porter, 74, Camden-street, Camden-town.

233 [4] Model of Fountain Filterer (own design).—W. Humphery, worker in artificial stone, 35, Church-way, Euston-road, N.W.

234 [4] Working Model of Vertical Steam-engine.—E. Körner, boot-closer (age 18), 7, Bridge court, Westminster-bridge.

235 [1] Suet-cutting Machine; Mincing and Sausage-making Machine; Masticator for the use of Invalids and Children; Egg-beater and Batter-mixer; Wringing, Starching, and Washing Machine; Coffee, Pepper, and Spice Mill.—J. McMorran, domestic machinist, 20, Old-street, St. Luke's.

236 [5] Model of a Banjo.—R. Parkes (aged 19), coppersmith, 16*a*, York-street North, Hackney-road.

237 [1] Work-box and Trinket-box.—L. Bailey, cabinet-maker, 43, Nelson-street, St. Peter-street, Hackney-road.

238 [2] Three Banjos.—S. Thurlby, hammer-man, 2, Seymour-place, Clerkenwell-green.

No. Class.

239 [4] Model of a Fire engine.—T. Collingwood, cheesemonger's labourer, 1, Red Lion-place, Cock-lane, Giltspur-street.

240 [5] Model of a Cottage.—H. Thomet, stone preparer, 144, Old-street, St. Luke's.

241 [3] Model of a Chain Cable and Anchor, on a new principle: the chain, being cast together, requires neither soldering nor welding.—W. Wilkes, iron moulder, 15, Wenlock-terrace, City-road.

243 [8] Toy for Juvenile Christmas Tree Parties.—G. Groom, copperplate printer, 205, King's-cross-road.

245 [1] Engravings on Wood: copies after Desanges (Victoria Cross Gallery). Copies of Pictures after W. Grant—"The Morning of the Duel," and "Lady Jane Grey and the Executioner" (published in the "Art Journal," and exhibited by permission of S. C. Hall, Esq.); Original Drawings, published in "Cassell's Robinson Crusoe" and "Cassell's Goldsmith" (exhibited by permission of Messrs. Cassell, Petter, and Galpin); Copy of a Picture exhibited in the French Academy (after Brown), "Study of Horses."—R. S. Marriott, wood engraver, 15, Essex-street, Strand, W.C.

246 [5] Model of a Printer's Frame: two pairs of Cases, Composing Stick, Galley, and Bodkin (scale of one inch to a foot).—C. Hassam, printer, 9, Greek-street, Soho.

247 [1] Writing Cases.—G. W. Ambridge, fancy cabinet-maker, 168, Lever-street, St. Luke's.

248 [3] Sanitary Machine, for removing Obstructions in Drains, Pipes, &c.—J. Birch, bricklayer, 12, New Norfolk-street, New North-road.

249 [2] Copies of Works of Art by the Electrotype Process; also Specimens of Natural Objects, covered with Copper by the same process.—W. Peters, mathematical inst. maker, 47, Middleton-st., Clerkenwell.

250 [3] Group of Articles of Domestic Utility (some can be put in motion by hand).—J. Gilbert, engineer, 5, Tom's-ct., Duke-st., Grosvenor-sq.

251 [7] Two Pairs of Braces.—Mrs. Robinson, brace-maker, 22, Laburnum-terrace, Kingsland-road.

252 [6] Four Oil Paintings.—F. Groom, house painter, 205, King's-cross road.

253 [2] Shell House Work-box.—T. G. Hussey, clerk, 5, New Hornsey-road, Holloway.

254 [5] Model of Sadler's Wells Theatre (scale quarter-inch to a foot).—H. J. Graves, grocer's assistant, 116, St. John-st.-rd., Clerkenwell.

255 [8] Three Cases of Stuffed Fish.—W. Bick, artificial flower tool maker, 29, Rodney-street, Pentonville-road.

256 [1] Ornamental Carved Bracket, in Italian Walnut and Box Wood.—R. Bitmead, cabinet-maker, 312, Euston-road.

No. Class.

257 [1] Harmonium, in Walnut-wood.—J. Moutrie, pianoforte-maker, 16, Henry-street, Pentonville.

258 [2] Photographic Portraits.—J. Major, letter-carrier, 50, Bemerton-street, Caledonian-road.

259 [3] Patent Hat Protector (Payton and Stanley's), for use in churches and at public gatherings.—W. Payton, gunmaker, 20, Westbourne-terrace North, Paddington.

260 [2] Two Chairs, made out of firewood with a knife (exhibited by F. H. Mummery, 5 and 9, Railway-place, Holloway-road).—H. Williams, railway navvy, Scholefield-road, Upper Holloway.

261 [2] Small Cabinet and Bedstead (exhibited by F. H. Mummery, 5 and 9, Railway-place, Holloway-road).—J Sprake, grocer's porter, 45, Upper John-street, Hoxton.

262 [2] Model Sideboard, fitted as Caddy; Fancy Tea Caddy, Work-box, and Walking-stick (made during apprenticeship).—F. H. Mummery, upholsterer, 5 and 9, Railway-place, Holloway-road.

263 [1] Cross-heart and Anchor and Inlaid Book, under glasses; Stone Time-piece, on marble stand; pair of Statuary Vases; Marble Inlaid Paper Weights; three Marble Picture Frames; pair of Marble Obelisks; and Inlaid Marble Pin-cushion.—H. A. Brown, mason, 25, Upper Charlton-street, Fitzroy-square.

264 [6] Old and New Testaments (illustrated); Portraits of Distinguished Characters; English Birds and their Nests (exhibited by W. Rooke, 36, Oakley-road, Southgate-road, Islington).—J. Rooke, 13, New North-road, Hoxton.

265 [5] Models: Aston Hall, Birmingham; Bruce Castle, Tottenham (copied from an illustration in *Cassell's Paper*), in cardboard, cut out with a penknife.—T. W. Parker, clerk, 73, Bishopsgate-street Within, E.C.

266 [1] Specimen of Stone Setting in Jewellery: Bust of St. George, set with 119 turquoises, 104 pearls, 10 rubies, 5 diamonds, 2 jets.—J. Whenman, jeweller, 20, Myddleton-street, Clerkenwell.

267 [1] Wedding-ring Tray: attached Hearts.—W. Wootton, jewel case-maker, 21, Sidney-street, City-road.

269 [3] Fire Alarum.—H. Browning, nautical instrument maker, 346, City-rd.

270 [6] Group of Horses, in Electro-Plate; Cattle, ditto; Stags, in Bronze; Bronze Bust of Earl Canning (modelled by T. Brown).—T. Nichols, silver chaser, 4, Everilda-street, Hemingford-road, Islington.

271 [3] Model of Patent Improved Sashes, giving greater facility of cleaning windows and superior ventilation.—T. Madell, joiner, 45, John-street, corner of Little John-street, Hoxton.

No. Class.

272 [6] Oil Paintings: "Landscape;" "Canal Scene;" "View on Hampstead Heath;" "Group of Fish."—T. Harrison, hat manufacturer, 48, Georgiana-street, Camden-town.

273 [1] Specimens of Casting and Bronzing.—C. Lucchesi, plaster medal maker, 36, Charles-street, Hatton-garden.

274 [1] *Veneered Mouldings* for Cheeks of Pianoforte.

[5] Models of Yacht and two Boats.

[8] *Glass Bottle, veneered with Walnut, in one piece.* Bas-relief Plaster Cast of Venus and Cupid, with the background removed. Cheap way of Making Oval or Round Picture Frames.
—J. Rogers, pianoforte manufacturer, 5, Frederick-st., Regent's-park.

275 [5] Model of a Ship, built. Two Vases of Cardboard, to imitate China.
—W. Pollington, bookbinder, 51, Edward-square, Caledonian-road.

276 [6] Paintings.—Burgess, jewel case-maker, 3, Richard-street, Liverpool-road.

277 [3] Machine and improved Ranging Lath for Cutting Photographic Glasses, for saving time and labour.—C. Green, glass cutter, 6, King Edward-street, Liverpool-road.

278 [5] Miniature Model of the Interior of St. James's Church, Westminster.

[6] Picture (paper cutting), showing the Veins of Begonia Leaves. Drawing of British Lepidoptera: seven Species of Geometræ.
—H. Aris, jewel case maker, 3, Catherine-street, Barnsbury.

279 [1] St. George and the Dragon, embossed and chased in copper, and silvered (worked during apprenticeship).—R. Ford, chaser and embosser, 17, Haberdasher-street, Hoxton.

280 [6] Four Pictures: "The Cottage Door" (after Clark); "Peace, be still" (after John Gilbert, enlarged from *Band of Hope*); "Garibaldi" (enlarged from engraving); "The Child's Prayer" (after H. Le Jeune, R.A.).—G. Smith, printer's reader, 36, Norfolk-road, Lower-road, Islington.

281 [1] Wrought Iron Gothic Door Handles, &c.—T. Friswell, whitesmith, 13, James-street, Lower Marsh, Lambeth.

282 [1] Specimens of Embossing and Chasing.—D. Currie, embosser, &c., 4, Woodbridge-street, Clerkenwell.

283 [5] Model of Light Town Cart and Horse.—E. Deere, silversmith, 23, Weston-street, Pentonville.

284 [3] Wheel for Cab, on an improved principle.—G. Mills, blacksmith, Mintern Mews, Hoxton.

285 [6] Oil Painting: "Flowers."—A. Akerman, engraver, 28, Clyde-terrace, Broke-road, Dalston.

No. Class.

287 [6] Bust of an Infant, in Beech-wood (first attempt).—P. Walker, tinman, 28, Victoria-road, Dalston.

288 [1] Wood Carving.—Burgess, wood carver, 64, Duke-street, Westminster-road.

289 [1] Pier Cupboard.—C. Petersen, cabinet-maker, 6, Woodville-grove, Mildmay-road.

290 [1] Specimens of Vegetable Ivory and Hard Woods in different stages of manufacture.—W. Martin, ivory turner, 4, Shepperton-street, New North-road.

291 [5] Model of a Cottage, in Cardboard.—G. F. Clowes, bookbinder, 67, Red Lion-street, Cow-cross, Smithfield.

292 [2] Two Canary Bird-cages, made from the branches of an oak tree.—C. Hambleton, ornamental decorator, 18, Bowling-green-lane.

294 [6] Picture Plan of the Village of Clerkenwell in the Reign of Elizabeth. —G. P. Norman, jun., draughtsman, 6, Compton-street East, Brunswick-square.

295 [3] Self-acting Apparatus for Washing or Discharging Chemicals from Photographic Prints or Pictures (registered).—G. Williams, photographer, 1, Phoebe-place, Holloway-road.

296 [7] Berlin Wool-work.—Selina Pearson, lady's-maid, 60, Chapel-street, Islington.

297 [3] Mathematical Puzzle.—J. Bullock, clockmaker, 74, Rahere-street, St. Luke's.

299 [3] Portable Boiler, or Model Steam Generator, for the use of lecturers or amateurs, with every appliance for safcty (made entirely by hand). Also Case of Specimens.—J. Barnard, watch examiner, 42, Cold Bath-square, Clerkenwell.

300 [7] Berlin Wool Pictures. — Sophia Beardmore, needlewoman, 14, Georgiana-street, Camden-town.

301 [1] Vases, Clocks, Candlesticks, Inkstands, Miniature Frames, &c., in Ormolu.—David Gordon, designer and chaser, 13, Wood-street, Exmouth-street, Clerkenwell.

302 [7] Crochet Counterpane.—Jane Rebecca Osborn, laundry assistant, 19, Church-way, Euston-road, St. Pancras.

303 [7] Two Anti-macassars.—Rose Wright, milliner, 60, Chapel-street, Liverpool-road.

304 [6] Six Needlework Pictures: 1. "The Lord's Supper;" 2. "The Descent from the Cross;" 3. "Christ Bearing the Cross;" 4. "Samuel and Eli;" 5. "Christ and the Woman of Samaria;" 6. "The Two Marys waiting at the Tomb."—Mrs. Jane Williamson, 12, Powell-street East, King-square, St. Luke's.

No. Class.

305 [6] Four Water-colour Paintings.—J. Shepherd, compositor, 56, Queen's-crescent, Kentish-town.

307 [2] Two Bird-cages, of novel construction.—J. Marler, colour-box maker, 32, King-street, Cambridge-road, Mile End.

309 [1] Pattern Boards of Graining.—C. Laing, house painter, 15, Dean-street, Britannia-fields, N.

310 [5] Model of Shakespeare's Birthplace.—Joseph Webb, bookbinder, 33, Provost-street, Murray-street, New North-road.

311 [1] Specimens of Carving.—J. Fisher, ornamental carver, 53, Queen's-road, Dalston.

312 [6] Specimens of Illumination.—L. Hooper, junior clerk (age 15), 18, Finsbury-place North, Finsbury-square.

313 [7] Fancy Articles of Straw Manufacture.—Eliza Harvey, 4A, Bristow-street, New North-road.

314 [5] Model of Country Scene, from imagination.—R. Sheppard, printer, 27, Prince's-street, Haggerstone.

315 [6] Oil Painting: "Birth of Christ."—W. H. Sparks, 1, John-street, Finsbury.

316 [1] Bottle and Funnel, worked by hand, without casting, joining, or turning.—F. Chapman, plumber, 109, Essex-road, Islington.

317 [7] Beadwork: Music-stand Cover, Chess Board, Mats, Watch Hooks, Toilet Cushion, Banner, Screen, &c. (self-taught).—Miss C. M. Balding, 15, Norfolk-road, Lower-road, Islington.

318 [2] Tea Caddy, made without bench or usual appliances.—T. Cluett, carpenter, 12, Denmark-grove, Barnsbury-road, Islington.

319 [1] Pair of Oxford Picture Frames, of new design, with fretwork behind the glass.—J. Garnet, joiner and cabinet-maker, 34, Barnsbury-row, Park-road, Islington.

320 [6] Three Mechanical Drawings; Water-colour Landscape; Head in crayons; Sea View; and Atlas.—W. Booker, compositor, 7, Hanover-street, Islington.

321 [5] Model of Pleasure Van.—W. Boond, file cutter, 5, City Garden-row, City-road.

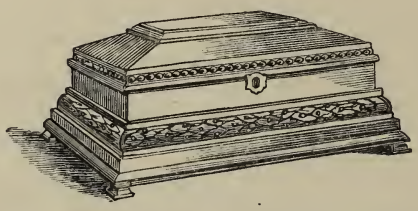
322 [1] Drawing-room Suite of Furniture.—P. Hill, upholsterer, 77, Curtain-road.

323 [1] Machine-stitched Uppers.—W. Robinson, 6, St. Paul's-street, Packington-street, Islington.

324 [1] Picture Frame, with walnut-veneered mouldings.—L. Bailey, cabinet-maker, 43, Nelson-street, St. Peter's-street, Hackney-road.

No. Class.

325 [1] Ornamental Gilt Work-box (exhibited at the Painters' Hall, 1864).—F. Morris, gilder, 157, Great College-street, Camden-town.



[Ornamental Gilt Work-box, by F. Morris.]

326 [4] Model of a Turning Lathe; Model of Lapidary's Lathe—made by hand without lathe.—F. Wright, jeweller, 10, Islip-st., Kentish-town.

327 [1] Gilt Chess Board, the carving cut up in whiting (own design).—R. Varley, gilder, 10, Owen's-row, Goswell-road, Clerkenwell.

328 [5] Model of a House, and a Cork Picture.—J. Tickner, leather cutter, 88, Nicholas-street, New North-road.

329 [5] Composition Looking-glass Frames.—T. Hallrin, frame maker, 307, City-road.

330 [1] Smith's Vice.—F. Bickell, smith, 2, White Horse-alley, Cow-cross.

331 [6] Needlework Picture: "Daniel in the Lions' Den," made of cloth pieces. The number of pieces in each figure varies from 18 to 750; its production extending over a period of twenty-one years (unfinished).—H. Peck, tailor, 74, St. Pancras-square.

332 [6] Pencil Drawings.—C. A. Hooper, upholsterer's apprentice (age 14), 48, Lamb's Conduit-street.

333 [1] Hat and Umbrella Stand, with Clock, Mirror, and Drawer combined.—J. McCloskey, cabinet-maker, 16, Castle-street, Long-acre.

334 [2] Tea Caddy of Pasteboard and Leather, containing 2,140 pieces of various coloured leather (*see opposite page*).—H. Attwood, bookbinder, 3, Goswell-terrace, Goswell-road.

335 [1] Drawing-room Suite of Furniture, in Walnut-wood, Silk (new design).—W. Watt, upholsterer, 13, Grafton-street, Gower-street.

336 [2] Fancy Wood Sugar Basin.—J. Horsey, cooper, 39½, Baldwin-street, City-road.

337 [6] Various Styles of Ornamentation (own designs).—R. W. Hanwell, modeller, 59, Charlotte-street, Caledonian-road.

No. Class.

338 [1] Ornamental Smoking Caps.—R. Nicol, tailor, 14, Henrietta-street, Brunswick-square.

339 [1] Silver Model of Cornet; Silver Model of Dog-cart.—W. Wayland, goldsmith, 49, Upper Bemerton-street, Caledonian-road.

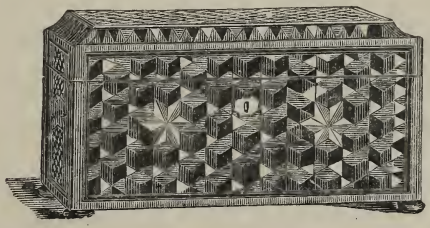
341 [1] Objects for the Microscope (from the Exhibition of 1862).—J. T. Norman, microscopic object maker, 178, City-road.

343 [2] A Variety of Single and Double Centre and other Bits, fitted to a Hand Lathe, used in the finishing of Pianofortes, and making grand small work.—Also, a small Pocket Lathe to screw on the cheek of Pianofortes, specially adapted for a country tuner and repairer. By unscrewing the hook, any metal or wood drill can be inserted. (Entirely self-taught in metal work.)—B. J. Weston, grand pianoforte finisher, 78, Camden-street, Camden-town.

344 [6] Busts on Pedestals: Princess of Wales, in plaster (from a drawing); Sam Collins; Cook (a gentleman); Mistress Balcorn. Also busts of Nelson and Wellington (the originals of the colossal statues erected at Southsea, Portsmouth).—W. Milligan, sculptor, 5, Princes-street, Drury-lane.

345 [3] Wooden Model of Improved Stove for Drying Rooms, Horticultural Purposes, &c. (exhibited at the Society of Arts, 1857).—T. Dixon, copper and steel-plate printer, 70 and 76, Hampstead-road.

346 [8] Specimen of Plain and Ornamental Writing.—D. T. Greene, steel and copper-plate printer, 56, Edward-street, Regent's-park.



[No. 334.—Tea Caddy of Pasteboard and Leather, by H. Attwood.]

348 [6] Landscape Drawing.—G. Bittleston, carpenter, 5, Houghton-street, Newcastle-street, Strand.

349 [6] Sketches in Oil, copied from designs by Harrison Weir in the *British Workman*, *Band of Hope*, &c.—Henry Brown, fireman and porter, 12, Grafton-crescent, Kentish-town.

No. Class.

350 [3] A Challenge Lock; being an attempt to introduce the cog-wheel into the mechanism of locks, so as to prevent picking by pressure applied to the bolt, as Hobbs picked Bramah's, &c. (from the Exhibition of 1862). The exhibitor offered a premium of £5 to any one who could throw back the bolt in eight consecutive hours without the true key.—A. Sweet, ironmonger, 102, Hampstead-rd.

351 [5] Nightingale Cradle and Bedstead (from the Exhibition of 1862).—T. Dixon, copper and steel-plate printer, 70 and 76, Hampstead-rd.

352 [5] Models of Ottoman and German Scroll Couch, in glass cases.—W. Watt, upholsterer, 13, Grafton-street, Gower-street.

353 [1] Models of Two Figures, in Wax, under glass shades; a small Lion, a Bracket, and a Bust, in plaster of Paris.—W. Heptinstall, worker in artificial stone, 42, Thanet-street, St. Pancras.

354 [2] Piece of Ornament; Basket of Fruit (exhibited at South London Exhibition).—T. Heptinstall, 42, Thanet-street, Judd-street, St. Pancras.

355 [1] Likenesses Modelled from Life, in Wax; Basket of Vegetables, in Wax.—Mary Anne Heptinstall, wax-fruit maker, 42, Thanet-street, Judd-street, St. Pancras.

356 [6] Drawings in Pencil, Ink, and Water-colours (first attempts; done by candlelight):—"Adam and Eve expelled from Paradise;" "Rebekah at the Well;" "Isaac meeting Rebekah;" "Enoch at Prayer."—T. Nash, porter, 25, Stangate-street, Westminster-road.

357 [3] Shoemaker's Upright Bench (exhibited at the Great Exhibition, 1862, Museum of Patents, and Lambeth).—T. W. Burgess, bootmaker, 4, Upper Marsh, Lambeth.

358 [7] Braided Jacket.—Selina Freemont, needlewoman, 63, Red Lion-street, Clerkenwell.

359 [5] Working Model of a Stage, with Play of "Robin Hood."—J. Davies, printer, 63, Red Lion-street, Clerkenwell.

360 [4] Table Engines.

[6] Oil Paintings: "Dutch Farmyard;" "Fisherman's Departure;" "*Eastward, Ho!*" (from a print in the *Illustrated London News*); "The Wayside in Italy;" "The Tambourine;" "Cribbage;" "Village Champion."—G. Layton, gas-fitter, 36, Aldenham-terrace, St. Pancras-road.

361 [6] Specimen of Crayon Drawing: "Swiss Girl with Fruit," in black and white crayons; "Red Riding Hood," in coloured crayons.—W. T. Millier, carpenter and joiner, 10, Queen-street, Edgware-road.

362 [7] Knitted Fancy Wool Goods.—Mrs. Eliza Jenkins, 7, Globe-terrace, Globe-road, Mile-end.

No. Class.

383 [1] Inlaid Marble Obelisk; Inlaid Marble Brooch.—I. Foster, stone-mason, 39, Edward-street, Hampstead-road.

384 [6] Pictures: "Waiting for the Gondolier;" "On the Beach, Bonchurch, Isle of Wight."—A. Martyr, butler, 42, Gloucester-rd, Regent's-pk.

385 [6] Two Original Designs, painted in Body Colours. Subject: "Indian and Moresque" (exhibited at the South Kensington Museum, and obtained a medal.)—J. Tongue, carpenter, 39, Alma-street, Hoxton.

386 [1] Ornamental Watch Stand, under glass shade. Designed and carved by exhibitor.—T. Faulkner, jun., coach carver, 15, Curtain-road, Shoreditch.

388 [1] Expanding Book Tray, Tea Caddy, Jewel Case, &c., in walnut-wood, with mediæval mounts.—J. Latham, fancy cabinet-maker, 14, Northampton-road.

389 [6] Crayon Drawings: "Family Pets;" "Arab's Head;" "Swiss Boy."—E. T. Holland, jeweller, 2, Cross-street, Islington.

391 [6] Pictures: "Moonlight Scene on the Clyde;" "The Rescue;" "Storm."—H. Ward, 56, Wiskrin-street, Cobourg-street.

392 [2] Map of Africa.—G. Jacob, carpenter and joiner, 4, Lockhart-terrace, King Henry's Walk, Ball's-pond.

393 [1] Sewing Machine; Case containing Press, Stamp, and Specimens of Leather pricked and punched for Boot-work.—Fraser and Squire, sewing machine makers, 27, Graham-st., Macclesfield-st., City-rd.

394 [6] Three Water-colour Drawings.—J. Hale, lithographic printer, 6, Prospect-terrace, Highbury-vale, Islington.

395 [1] Watchstand, carved in walnut; style, Louis XIV.; Bracket in lime-tree: "Eagle with Fruit."—G. F. Booth, wood carver, 5, Crown-terrace, Prince of Wales'-road, Haverstock-hill, N.W.

396 [8] Ornamental Penmanship: "The Lord's Prayer."—F. F. Banks, clerk, 6, Green-terrace, New River Head, Clerkenwell.

397 [8] Seaweeds and Shells, in glass case.—J. C. Lefort, painter, gilder, &c., 16, Capland-street, Lisson-grove.

398 [4] Model of a Railway Post-office, with an apparatus attached, by which mail bags are delivered and received without the stoppage of the train.—G. R. Etherton, travelling sorter, G. P. O., 39, Singleton-street, East-road, N.

399 [6] Thirty Oil Paintings. Also Wood Carvings, consisting of Figures, Foliage, Heads, executed with a penknife.—J. Smith, pork butcher, 173, High-street, Hoxton Old Town.

380 [5] Model of Canonbury-tower, Islington, in glass case, made in card-board with an ordinary penknife.—A. J. Stanton, jun., piano-maker's collector, 11, Noel-street, Islington.

No. Class.

382 [1] Chess Table, made of pasteboard, and covered with paper and velvet. —J. W. Vandy, fancy box maker, 16, Bevenden-street, East-road.

383 [1] Work-table, made of pasteboard, covered in velvet.—T. Widgreen, fancy box maker, 29, Britannia-street, City-road.

384 [1] Novel Design for Ladies', Gentlemen's, and Children's Fancy Hats, in glass case (can be made very cheap).—S. Knowles, journeyman-hatter, 4, Carter-street, Walworth-road.

385 [4] Model of Screw Steam Yacht.—B. Key, cabinet-maker, 4, Upper Lisson-street, Lisson-grove.

386 [7] Knitted Hearth-rug, in cloth.—Mrs. J. Temlett, 11, William-street North, Copenhagen-street, Islington, N.

387 [3] Model of a Window, showing the action of the blind furniture.—H. Griffiths, ironmonger's traveller, 3, Coombs-street, City-road.

388 [3] Sewing Machine (can be sold for £2), made by W. Carrington, lace machinist; and improved by exhibitor.—W. Stainton, carpenter, 26, Liverpool-street, W.C.

389 [1] Five Vegetable Ivory Vases, made throughout with lathe.—G. Marshall, ivory turner and carver, 30, Bartholomew-place, Hertford-road, West Hackney.

390 [2] Restored Ancient Walnut Chest of Drawers, inlaid.—J. Dixon, cabinet-maker, 7, New Gloucester-street, Hoxton.

391 [7] Needlework Tapestry.—Clara E. Rehden, waistcoat maker, 2, Crescent-place, Whitmore-road, Hoxton.

392 [1] Wire Rose Temple (new design); Miniature Flower Stand.—J. Robinson, 57, Burton-street, Burton-crescent.

393 [6] Oil Painting: "Landscape."—R. Gooderson, letter-carrier, 30, Drummond-crescent, Euston-road.

394 [5] Imitations of Old Dresden China (in cardboard); Wedding Cake Ornament: "The Temple of Hymen;" Artificial Geranium (life size), in pot.—H. Wright, artificial florist and jeweller, 15, Goodge-street, Tottenham-court road, W.

395 [1] English Birds, &c.—W. H. Reffay, naturalist, Byron-cottage, John-street, Hampstead.

396 [5] Pasteboard Model of Windmill at Kemington, near Ashford; ditto of Church, at Cheriton, near Hythe, Kent; made in spare hours by exhibitor.—E. Head, grocer, 31, Warren-street, Fitzroy-sq., W.

397 [4] Working Model of a Marine Engine. — G. N. Tanner (age 13), 6, Buck-street, N.W.

398 [6] Three Water-colour Drawings: 1. The Head of a Foreign Chief; 2. Water Scene; 3. Flowers.—J. Robinson, wire and iron worker, 57, Burton-st., Burton-crescent.

No. Class.

399 [3] Stop-Butt and Quadrant Hinges, on an improved principle, in rolled metals.—W. C. Coombs, hingemaker, &c., 6, James-street, Goswell-road.

400 [5] Model of a Barque; Half-model of a Ship.—W. Primmer, shoemaker (formerly a mariner), 6, Woodland-street, Dalston.

401 [3] Model of Improved Rabbit Hutch.—G. Whales (age 14), lithographic printer, 66, Nicholas-street, Hoxton.

402 [4] Working Model of Beam Engine and Boiler (first attempt at engineering).—E. W. Young, stereotyper, 75, Pearson-st., Kingsland-rd.

403 [1] New Design for Drawing-room Easy Chair.—W. Huband, upholsterer, 2, Wenlock-road.

404 [6] Three Oil Paintings.—A. Binnington, hatter, 76, Red Cross-street, Borough.

405 [8] Circular Case of Insects; Stuffed Bird, in case.—W. Harrison, bootmaker, 5, Plumber-street, City-road.

406 [5] Miniature Screen Stand.—H. Fisher (age 16), gilder, 15, Charles-street, City-road.

407 [1] Electro-gilt-plated Antique Ewer.—W. Wolrich (age 16), silversmith, 21, Easton-street, Clerkenwell.

408 [7] Crochet Bed-quilt.—Mary Rimill, 43, Chatham-gardens, Hoxton New Town.

409 [6] Panoramic Views: Exhibition of 1851; River Thames; Thames Embankment.—E. Brown, bookbinder, 40, Easton-st., Clerkenwell.

410 [2] Flower-stand, Ink-stand, and Pedestal, made from hatters' waste cuttings.—W. H. Sales, journeyman hatter, 21, Grange-street, St. John's-road, Hoxton.

411 [5] Model of a Yacht.— W. Oakenfold, victualler, 88, Milton-street, Finsbury.

412 [4] Working Model of Horizontal Steam-engine, with boiler complete.—G. J. Hersey, stereotyper, 12, Linton-street, New North-road.

413 [1] Model of Bride-cake for the Working Classes, 15s. size; ditto, cut to show the quality; Imitation Walnuts, with Sugar Kernels (original); Unfermented Nursery Biscuits (original); one ditto in a dish, soaked to show the quality.—W. Beyer, confectioner, 152, Seymour-street, late of 37, Upper Seymour-street, Euston-square, N.W.

414 [1] Carved Swan's Egg Vase, supported by Bulrushes and Lilies.—T. J. King, engraver and inlayer, 13, St. John's-square.

415 [1] Lady's Work-box.—R. Fairbrother, cabinet-maker, 54, Whiskin-street, Clerkenwell.

416 [4] Model of Horizontal Steam-engine.—A. Couling, land-measure maker, 16, Payne-street, Barnsbury-road, Islington.

No. Class.

417 [5] Models of Pair-oar and Sculling Boats (Outriggers).—W. J. West, letter-carrier, 11, Fisher-street, Red Lion-square, Holborn, W.C.

418 [1] Walnut-wood Stereoscope, and Cabinet to contain the same, with Slides.—W. Wright, photographic tent and apparatus maker, 139, Caledonian-road, Islington, N.

419 [4] Model of Chocolate Machine.—J. C. Ellis, paint-brush maker, 26, Great Nelson-street, St. Luke's.

420 [6] Water Colour Painting: "The English Cliffs."—Mrs. E. Hill, artist, 2, Cloudesley-street, Islington.

421 [6] Three Oil Paintings: "Which is my way Home?" "On the Downs;" "*The Drudge.*"—E. Hill, artist and wood engraver, 2, Cloudesley-street, Islington.

422 [6] Three Paintings: "Cattle and Figures;" "Boys and Bull;" two Life-size Portraits (photographed by S. Brewes), painted by exhibitor, H. Disney, packer, 4, Platina-st., Tabernacle-walk, Finsbury.

423 [2] Aquarium.—J. Wilkins, working silversmith, 15, De Beauvoir-crescent.

425 [1] Fancy Cabinet for Stationery.—R. G. Boyse, cabinet-maker, 36, Richard-street, Islington.

426 [1] Fancy Hair-Work; Landscapes cut in Cork; Ornamental Perforated Paper; Borders for Portraits, in preserved Leaves and Flowers.—A. Herrmann, artist in hair, 9, Hemmings-row, Trafalgar-square.

427 [8] Needlework Bed-rug.—E. Baldwin (band), 73rd Regiment, South Camp, Aldershot.

428 [6] Pencil Drawing.—J. Lucraft, 17, Aske-terrace, Bevenden-street, Hoxton.

429 [6] Design for a Suit of Drawing-room Chairs.—F. Jinkins, cabriole carver, 33, Bath-street, Tabernacle-square.

430 [5] Memorial of the Crimean War, representing the Four Powers engaged. Model of Chipchase Priory, from an old authentic drawing.—G. Beverley, mason, 21, Essex-street, Triangle, South Hackney.

431 [8] MS. Book, "Literary Recreations," containing Original Poems, Prose Writings, and Music.—F. Guy, compositor and reader, 4, Rahere-street, Goswell-street.

432 [8] Specimens of Natural History.—H. Keilich, furrier, 9, Buttesland-street, Hoxton.

433 [4] Model of a 9lb. Field-piece.—J. Wilkins, working silversmith, 15, De Beauvoir-crescent.

434 [3] Improved Clock Dial, for teaching children in schools to tell the time.—E. Middleton, watch jewel-hole maker, 19, Brunswick-grove, Cromer-street, King's-cross.

No. Class.

435 [1] What-not; Harmonium Case.—C. F. Smith, carpenter, 25, Sebbon-street, Islington.

436 [5] Model of Canonbury Tower, Islington.—T. Taylor, house painter, 13, Dorset-place, Bride-street, Islington.

437 [1] Heraldic Butter Moulds, Bride-cake ditto, Biscuit Blocks, Dockers, Butter and Pie Rollers, Butter Knives and Slices, Carved Bread-plates, &c. (part exhibited in 1862).—J. Duffield, butter-stamp maker, &c., 7, Melton-place, Euston-square.

438 [5] Eleven Pictures, consisting of 600 Copies from Natural Objects; collected, arranged, and mounted by exhibitor.

[6] Miniature Boots and Shoes, Lasts, Trees, Snuff-boxes, &c. —P. Williams, bootmaker, High-street, Hounslow.

439 [3] Oil-feeders for Machinery and Filling Lamps; Save-all Oil Can; S. L. V. Baby Feeder, which, being air-tight, keeps the contents sweet, and does not introduce air into the stomach (from the Exhibition of 1862).—J. White, lubricator and oil-feeder maker, 7, Trinity-street, Borough, S.

440 [1] Carved Wood Panel (from the Architectural Museum, 1862); two Small Carved Frames.—H. Reynolds, wood-carver, St. Stephen's School, Hayes-place, Essex-road, Islington.

441 [3] Improved Self-directed Portable Blowpipe.—W. Richardson, electro-typist, 17, St. Mark's-road, Camberwell New-road.

442 [4] Model of Locomotive Steam-engine.—F. Simpson, traveller, 27, Skinner-street, Euston-road, St. Pancras.

443 [6] Sketch for a Renaissance Panel.—G. Lewis, modeller, 4, Dorset-place, Old St. Pancras-road.

444 [1] Chemically Pure Animal Oils, for chronometers, watches, gun-locks, and delicate machinery.—J. W. Young, 5, Crawford-st., Baker-st.

445 [1] Boots and Shoes: various specimens of hand and machine work.—Bouffler and Standish, bootmakers, 22, Sekforde-st., Clerkenwell.

446 [6] Specimens of Carriage Painting, Landscapes, &c. (from the Exhibition of 1862).—W. Jones, carriage painter, 68, Arlington-street, N.W.

447 [3] Improved Liquid and Powder Blacking, Furniture Polish Reviver, requiring no labour.—T. Day (postman), and Son, 36, Sussex-st., St. Pancras, and Lewisham.

448 [7] Model Doll.—Elizabeth Willett, servant, 10, Park-road, Holloway.

449 [1] Wire Flower Baskets.—J. Westgarth, wire-worker, 4, Blewitt's-buildings, Fetter-lane, Holborn.

450 [1] Tea Chest, with Spring Canisters.—H. Gibbs, cabinet-maker and buhl-cutter, 25, Penn-street, New North Road.

451 [7] Wax Flowers.—Sabina Horner, wax florist, 10, Cornwall-pl., Holloway.

No. Class.

452 [1] Fancy Confectionery.—F. Smalders, confectioner, 2, Albert-place, Red Lion-street, Clerkenwell.

453 [1] Indestructible Leather and Prepared Flax Clothing, &c. (from the Exhibitions of 1851 and 1862).

[3] Invention for the Utilisation of Old Decayed Bricks, or Bats, for the embellishment of small gardens.
—H. Nicholls, manufacturer of leather goods, 2, St. Thomas's-street, River-lane, Islington.

454 [8] India Mat, joined in twenty parts.—S. Brown, 57, Burton-street, Burton-crescent.

455 [8] Counterpane and Pin-cushion.—G. Bloyce (band), 5th Fusiliers, Woolwich.

456 [5] Models of Animals and Scenery; also Miniature Musical Instruments.—W. Anderson, optician, 122, Offord-road, Barnsbury.

457 [6] Two Water-colour Drawings: "The Greenwood Shade;" a study from Nature; and Head (a portrait), in crayons.—J. Goodchild, 12, Wellington-road, Holloway.

458 [4] Model of an Albion Printing Press (made during apprenticeship, 1840).—G. Edwards, printer, 70, Nicholas-street, Hoxton.

460 [3] The People's Wringing Machine.—G. Askie, engineer's pattern-maker, 4, Wellington-street, Blackfriars-road.

461 [4] Models of Machines used in Gold and Silver Lace-making (cut out chiefly with a small pocket-knife); also Case of Patterns.—S. H. McRea, orris-weaver, 71, Carlton-street, Kentish-town.

462 [8] Entomological Picture; also Case of Stuffed Birds.—W. Gates, brass finisher, 17, Providence-row, King's-cross.

463 [7] Counterpane, containing 11,928 Hexagonal Pieces of Patchwork.—Emma Harrison, 48, Georgiana-street, Camden-town.

464 [6] Group of Flowers, in Water-colours; also, Design for Satin Paper-hanging.—J. Cowing, amateur designer, 2, Southgate-grove, De Beauvoir-town.

465 [8] Cardboard Candelabra, for a Christmas Ornament, representing the Costumes of all Nations.—F. Clark, lace-paper perforator, 9, Arlington-street, Clerkenwell.

466 [2] Brass Ornaments, made with left hand.—W. Whitbread, amateur brass finisher (who lost his right hand and arm in a cotton machine), 20, Branch-place, Hoxton.

467 [6] Pen and Ink Drawings from the *Band of Hope Review:* "The Clever Builders;" "The Sailors Reclaimed;" "The Blind Basket-maker;" "The Young Colporteur;" "Charity."—W. Garne, pattern designer, 2, Albany-villas, Queen's-road, Hornsey-road.

No. Class.

469 [8] Stuffed Birds, three cases.—A. and R. Cook, barge builders, 16½, Albion-street, Rotherhithe.

470 [3] Swimming Vest, for the Preservation of Life in Shipwreck, or for bathing (from the International Exhibition of 1862).—T. Lee, air and waterproofer, 71, Banner-street, St. Luke's, E.C.

471 [6] Water-colour Sketch: "The Dogs of St. Bernard."—J. F. Weedon, engraver on wood, 16, Henrietta-street, Brunswick-square, W.C.

473 [5] Model of St. Luke's Church, in card; ditto, St. Giles's Church, Camberwell.—J. Till, bookbinder, 3, Lewin's-place, Great Mitchell-street, St. Luke's.

474 [4] Model of Circus, with horse to leap a gate, &c.—H. J. Anderson, optician's apprentice, 122, Offord-road.

475 [8] Original Poem, entitled "Learilande;" ditto, "Comus, Captive."—W. Y. Brown, publisher's advertising agent, 2, Newton-street, High Holborn, W.C.

476 [6] Two Water-colour Drawings: "Music;" "Scene from the Play of 'The Good Natured Man.'"—J. Harper, French polisher, 12, Dunford-terrace, Maldon-road, Camden-town.

477 [4] Model of Fire-escape.—W. Righton, warehouseman, 64, Judd-street, Euston-road.

478 [5] Two Ships, in cases.—J. Davies, basket-maker, 19, Albany-place, Queen's-road, Hornsey-road.

479 [4] Working Model of Horizontal Steam-engine.—T. E. Gould, iron-founder's apprentice, 24, College-place, Camden-town.

480 [7] Hand Quilted Handkerchief; Satchel.—Mary Ann Webb, needle-woman, 26, Liverpool-street, King's-cross.

481 [6] Pencil Drawing: "Lion and Lioness, sleeping."—W. Christien, wood engraver, 25, Aldenham-street, St. Pancras.

482 [4] Working Model of Steam-engine.—J. Salmon, optician, &c., 25, Seymour-street, Euston-square.

483 [1] Ginger-beer Fountain.—J. Williams, brass finisher, 38, Old-street, St. Luke's.

484 [8] An Educational Series of Pencil Drawings; also Problems of Practical Geometry and Perspective, by the Pupils of the Lower Islington Public School.—J. Howard, head master, Lower Islington Public School, Windsor-street, Essex-road, N.

485 [1] Drawing-room Tenter Table, inlaid with mosaic, mounted in ormolu.—J. Topp, cabinet-maker, 52, Upper Marylebone-st., Portland-pl.

486 [1] Lady's Buhl Work-table, inlaid with brass, mounted in ormolu.—H. Dachenhausen, cabinet-maker, 92, Upper Seymour-street, Euston-square.

No. Class.

487 [8] Crochet Counterpane and Antimacassar. — C. A. Paine, 4A, Goldington-crescent, St. Pancras, N.W.

488 [3] Newly Invented Venetian Blind.—E. Fulcher, 11, Bloomsbury-street, St. Leonard's-road, Poplar.

489 [2] Microscope.

[4] Model of Steamboat.

—G. W. Fowles, mathematical instrument maker's apprentice, 4, Harrold-street, Maldon-road, Kentish-town.

490 [1] Porous Tiles for Electrotyping, Gilding, Plating, &c.—W. Bishop, tobacco-pipe maker, 95, Old-street, St. Luke's.

491 [6] Oil Painting: "Landscape."—Miss Charlotte Morton, artist, 162, Tottenham-court-road.

492 [1] Imitation of Woods and Marble.—F. W. Spooner, grainer, 23, Richmond-grove, Richmond-road, Barnsbury.

493 [7] Specimen of Bead-work and Needlework. — Rosetta Brown, 38, Manor-place, Walworth.

494 [2] Perambulator and Goat Chaise.—D. Ireland, fur-cutter, 2, Alice-street, Bermondsey New-road, S.E.

495 [1] Restored China Plates, Composts, and Glass Plates.—G. H. Smith, china and glass restorer, 18, Brown-st., Bryanston-sq., Marylebone.

496 [1] Pendant Desk for Pianofortes, for singers or accompanyists.—J. H. Abbott, pianoforte and reading desk manufacturer, 1, Dears-place, Somers-town.

497 [2] Model of Bucket-board for a Bird.—W. Allen, shopman, 12, York-street, Pentonville.

498 [6] Wood Carving: "Apollo" (original), carved in oak (exhibited at the Society of Arts in 1863, and received the highest prize for figure carving; also at the Society of Sculptors' Exhibition, 1864).—J. Meiklejohn, sculptor, 64, Pancras-square, Pancras-road.

499 [1] Fancy Fringes for Table Mats.—W. J. Job, weaver, 19, Norfolk-st., Lower-road, N.

500 [5] Model of Landscape.—F. Carter, 1, Clayton-street, Caledonian-road.

501 [5] Two Models of a Village: "Summer" and "Winter."—A. J. Parker, printer, 14, Southampton-street, Pentonville-road.

502 [7] Fancy Patchwork Quilt.—Mrs. J. Curley, 12½, John-street, Liverpool-road, Islington.

503 [2] Water-colour Box (made from an old cigar box); *Book, bound and illuminated by exhibitor.*—T. D. Vicarey, marbler, 4, Church-row, Upper-street, Islington.

504 [8] Table Cover, made of coloured cloths.—R. S. Maxcey, ground labourer, 6, New Norfolk-street, Rotherfield-street, Essex-road, Islington.

No. Class.

505 [3] Improved Metallic Bagatelle Board and Portable Stand.—W. Watkiss, cabinet-maker, 13, Ivy-cottages, St. John's-road, Hoxton.

506 [5] Two Models of Buildings.—N. Ellis, packer, Suffolk-cottage, Church-passage, Cross-street, Islington.

507 [2] Carvings in Ivory, stained and unstained.— — Goring, porter, 3, Crown-street, Hoxton-square.

509 [6] Case of Photographs, taken in the open air.—E. J. Grabham, 72, Napier-street, New North-road, Hoxton.

510 [6] Two Oil Paintings: "Sunday Morning;" "Hamlet at the Grave." Three Water-colour ditto: "The Nearest Way in Summer;" "The Beacon Light;" "Portrait of Vandyck" (first attempts).—W. H. Sims, rivet bootmaker, 63, Napier-st., New North-rd., Hoxton.

511 [5] Spirit Level, inlaid with the whole of the tools used by a bricklayer (made by G. Shearman, bricklayer, as a birthday present).—G. Howell, bricklayer, 40, Queen's Head-lane, Essex-rd., Islington, N.

512 [2] Birdcage and Fountain.—C. Winer (an invalid), 52, Weymouth-terrace, Hackney-road.

514 [4] Model of Armstrong Gun, consisting of upwards of 1,000 pieces, rifled in an ordinary lathe by exhibitor.—W. Lunt, viewer, 36, Upper Berkeley-street, Portman-square.

515 [7] Cushion for Chair or Sofa.—Mrs. E. Hutcheson, 2A, Witchampton-street, Hoxton.

516 [7] Smoking Caps.—E. S. Blennerhassett, 2A, Witchampton-st., Hoxton.

517 [7] Embroidery.—Ann Atkinson, 3A, Witchampton-street, Hoxton.

518 [1] Surgical Elastic Stocking.—J. Humphrey, surgical elastic stocking manufacturer, 13, Green Man's-lane, Lower-street, Islington.

519 [8] Case of Dissected Starfish. Also Case of Echinus, or Sea Egg, showing the various sections, &c.—H. Anderson, sen., optician, 122, Offord-road.

520 [6] Three Drawings.—T. Jemmett, badger-hairdresser and shaving-brush filler, 58, Great Saffron-hill, Holborn.

521 [1] Shaving Brushes.—T. Jemmett, badger-hairdresser and shaving-brush filler, 58, Great Saffron-hill, Holborn.

522 [1] A small plaque.

[2] Frames, with Miniature showing their purpose.
—H. J. Hatfield, figure and ornamental chaser, 16, Alfred-street, Tottenham-court road.

523 [2] Ornamental Flower Box and Aquarium combined.—H. Brown, fancy stationer, 9A, Bridport-place, New North-road, Hoxton, N.

524 [5] Steam-ship, designed for a steel-plated runner.—G. R. Smith, coffee-house keeper, Crown Coffee-house, 6A, Tabernacle-walk, St. Luke's.

No. Class.

526 [1] Improved Iron Fire-proof Safe.—W. Gardner, iron safe manufacturer, 118, Lever-street, St. Luke's.

527 [2] Case of Beehives.—T. Nott, farm labourer, 16, Love's-row, Enfield, Middlesex.

529 [1] Leather Backgammon Table and Chess Board.—A. Collier, backgammon table, &c., manufacturer, 43, Cranbrook-street, Old Ford.

530 [1] Ornaments for Military Uniforms and Harness.—J. Corbett, heraldic and military ornament maker and general chaser, 40, Dean-street, Soho.

531 [1] New Style of Lettering for Shop Fronts and Decorative Purposes.—E. Pether, writer on glass, 52, Chiswell-street, Finsbury.

532 [1] Writing, Embossing, and Decorating on Glass.—G. Eagles, jun., writer and embosser on glass, 1, Hooper-street, Great Sutton-street, Clerkenwell.

533 [7] Fancy Wicker-work Screen.—Mrs. A. Little, caner and willower, 1, Wellington-street, Kingsland-road.

535 [3] Model of New Cooking Stove and Friction Gloves.—B. Bradley, journeyman baker, Corner Green Bank, Old Gravel-lane, St. George's-in-the-East.

536 [2] Patent Duplex Lock, to fasten with or without a key.—J. C. Croxford, iron-plate worker and brazier, 3, Chapel-row, Exmouth-street, Clerkenwell, E.C.

537 [7] Specimen of Needlework, in frame.—Emma Lunt, 36, Upper Berkeley-street, Portman square.

538 [5] Model of Farmyard and Road Hill House.—A. H. Ford, lamplighter, No. 2, St. Stephen's-terrace, Wharf-road, King's cross.

539 [1] Carved Oak Window Cornice (from the Exhibition of 1862).—D. Donati, wood carver, 8, Chapel-row, Exmouth-street, Clerkenwell.

540 [1] Fishing Winch.—G. Jones, turner, 6, Chapel-row, Clerkenwell.

541 [6] Paintings in Oil and Water-colour.—G. P. Smith, engraver on silver, &c., 3, Baker-street, Farringdon-road.

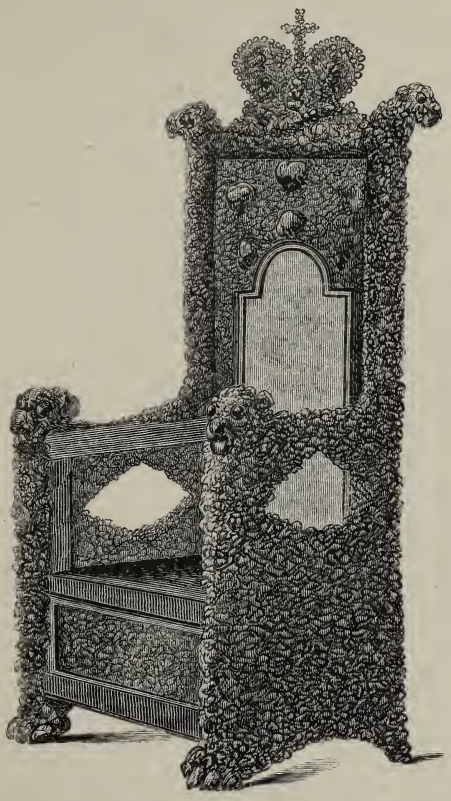
542 [1] Arabian Bedstead, made from choice Spanish mahogany. Designed by exhibitor.

[2] Throne Chair and Stool, made from the gnarled pieces of the Pollard Oak, comprising upwards of 20,000 pieces. It took ten years to collect the wood, and seven years to construct. Made by W. Woolett, of Matlock, Derby. (*See opposite page.*)
—J. Nathan, furniture dealer, 24 and 25, London-road, Southwark.

543 [7] Shell Flowers, under five shades.—Emily Beaumont, shell flower maker, 11, William street, Hill-street, Walworth.

No. Class.

544 [3] Model of a Sink, with Printers' Lye-Trough, for facilitating the washing of galleys, forms, &c., and economising the consumption of lye.—J. Macbeth, compositor, 32, Sutton-street, Lambeth.



[No. 542.—Chair, made of 20,000 pieces of Oak, by W. Woolett.]

545 [6] Three Oil Paintings: *a.* "Carletto and the Merchant;" *b.* "The Farmer's Lad;" *c.* "Anxiety." Water-colour Painting from Nature: "Sketch from Whitfield, Gloucestershire."—F. Weedon, paperhanger, 3, Brand-street, Blandford-square, N.W.

No. Class.

546 [1] Models of the Earl of Shaftesbury's and the Duke of Wellington's coats of arms.—T. H. Elkins, stone carver and modeller, 5, Upper Marylebone-street.

547 [6] Oil Painting: "The Franciscan Sculptor." Copied from the *Illustrated London News*.—C. Harris, paperhanger, 39, Park-street, Dorset-square.

548 [6] Oil Painting: "Seasonable Refreshments."—A. Morton, artist, 162, Tottenham-court-road.

549 [1] Shells mounted on Coral and Rock; wrought by hammer and punch from the flat plate (exhibited by permission of Messrs. Barnard and Sons, Angel-street, City).—J. Perry, silversmith, 3, Rosemary-cottages, New North-road, Islington.

550 [1] Specimens of Ornamental Die-sinking, specially adapted for silversmiths, including impression from a chilled cast-iron die.—W. Elliott, die-sinker, Milton-cottage, Milton-road, Stoke Newington.

551 [6] Crayon Drawings: "*The Death of the Stag*" (from Sir E. Landseer); "Tigers in a Jungle."—R. Straker (aged 19), silver chaser, 71, Southampton-street, Pentonville.

552 [7] Mourning Millinery, Collars, Cuffs, and Crape Bertha.—Miss E. Brodie, 60, Alma-street, New North-road.

553 [2] Violin.—J. McMillan, silversmith, 4, Spencer-street, Goswell-road.

554 [1] Specimens of Miniature Hard Wood Carving.—R. R. Low, cabinet carver, 8, Buttesland-street, East-road, Hoxton.

555 [6] Oil Painting and Photograph of the Tomb of Rahere, founder of St. Bartholomew Monastery, in the parish church of St. Bartholomew the Great. — H. Morehen, bookbinder, 5, Bartholomew Close, Smithfield.

556 [1] Eleven Specimens of Illuminated and other Writing; four on glass, seven on board (exhibited at Painters' Hall, City-road, 1864).—D. O. Haswell, sign writer and decorator on glass, 49, Greek-street, Soho.

557 [1] Scagliola Pedestals in Imitation of various Marbles.—W. Martin, 9½, Little Compton-street, Soho.

559 [6] Water-colour Drawings: "Summer Afternoon;" "Alice—a Portrait."—H. Goodwin, glass painter, 21, Lambeth-road.

560 [1] Watch-stand.—G. Middleton, French polisher, 88, Murray-street, Hoxton.

561 [6] Oil Painting.—E. Shearing, carpenter, 31, Great James-street, Bedford-row, Holborn.

No. Class.

562 [8] Penmanship: "The Lord's Prayer."—T. Ford, foreman gas lamplighter, 2, St. Stephen's-terrace, Wharf-road, King's-cross.

563 [1] Ornamented Raised Pie.—A. Bushell, 1, Guildford-street East, Clerkenwell.

565 [1] Imitation Inlaid Marble Table Top; ditto a Star; ditto Painters' Ornamental Show Pattern Board; ditto Imitation Marbles on Glass and Wood; *ditto of Wood.*—B. W. Maughan, grainer and marbler, 214, Goswell-road, E.C.

566 [3] Pair of Sashes and Frames, for the facility of cleaning from the inside, without displacement of beads or spoiling the paint.—W. Helliot, carpenter and joiner, 71, George's-road, Holloway.

567 [6] Free Hand Drawing. Figure Drawing and Ornament.—W. Morgan, marble mason, 12, Little Brook-street, Munster-square.

568 [7] Infants' Satin Hats and Bonnets.—Mrs. Mary Williams, juvenile milliner, 38, Old-street, St. Luke's.

569 [4] Two Working Models of Horizontal Engines.—D. Larks, jun., watch-case maker, 8, West-terrace, Park-road, Holloway.

570 [8] Child's Pictorial Instructor.—J. W. Toussaint, jeweller, and ragged-school teacher, 103, St. Paul's-road, Highbury.

571 [7] A new kind of Ornamental Work in Raised Silk Flowers.—Mrs. St. George, designer, 45, Dame-street, St. Mary's.

572 [6] Water-colour Drawing, taken from the parlour window.—H. J. Graves, grocer's assistant, 116, St. John-street road, Clerkenwell, E.C.

574 [6] Oil Painting: "The Old Oak, Sunset;" ditto, "Cottage in Kingston Wood, Oxon." Water-colour ditto: "Landscape;" ditto, "Furness Abbey, Cumberland."—W. Gunston, provision dealer, 80, Upper-street, Islington.

575 [4] Model of Steam-engine (exhibited at the Lambeth Baths).—R. Sheward, engineer, 21, Royal Mint.

576 [2] Octagon Rustic Fern Stand, made of walnut wood.—E. Winder, bootmaker, 1, Wellington-place, Wellington-road, Cold Harbour-lane, Camberwell.

577 [4] Model of Steam-engine, with improved reversing gear.—J. S. J. Bos, clerk, 3, Acton-place, N.E.

578 [8] Two Bouquets of Dried Flowers, in frames.—T. H. Temlett, bookseller's assistant, 11, William-street North, Copenhagen-street, Islington, N.

579 [3] Model of Brick Oven for Bread and Pastry Baking, for the use of private families.—M. and T. Gillingham, bricklayers, 7, Warren-street, Tottenham-court-road.

No. Class.

580 [1] Models of Foreign Cigar Brands and Trade Marks.—J. Hand, brand maker, 42, St. John's-square, Clerkenwell.

581 [5] Model of a House.—G. Hicksnott, shoemaker, 17, Pool-terrace, Bath-street, City-road.

582 [1] Frame for Foresters' Emblems.—T. Wheeler, ornamental frame maker, 39, St. Helena-place, Ann-street, Clerkenwell.

583 [7] Crochet Antimacassar.—Clara Grissell (age 11 years), 51, Compton street, Clerkenwell.

584 [5] Moving Cardboard Figures: "Gymnastic Academy."—H. Mance, printer, 16, Green-terrace, Clerkenwell.

585 [2] Set of five Gun-metal Planes with Steel Faces.—G. Pate, joiner, 20 King Edward-street, Liverpool-road.

586 [1] Wax Figures, adapted for hairdressers, tailors, drapers, and wax-work exhibitors.—H. J. Meech, artist in wax figures, 3, Canonbury-road, Islington.

588 [1] Bone Brushes.—G. Hill, brushmaker, 2A, St. James's-street, Barnsbury-road.

589 [1] Loo Table, of common pine, grained to imitate walnut and inlaid border.—J. M. Emerton, grainer and decorator, 422, Essex-road, Islington.

590 [6] Five Oil Paintings.—T. Crichton, bookbinder, 15, Wellington-road, Islington.

591 [8] Automaton Fortune-teller. The skirt of the dress composed of upwards of fifty separate pieces of folded paper, each containing a "revelation."—Eleanor Restieaux, 4, Brunswick-street, Brunswick-square.

592 [6] Three Pencil Drawings.—J. B. Williams, chaser and brass finisher, 39, Wakefield-street, Regent-square.

593 [1] Fancy Plated Tobacco Jar.—J. Waple, silversmith, 19, Haverstock-street, corner of Coombs-street, City-road.

594 [2] Three Inlaid Table Tops.—H. Gibbs, pianoforte-maker's apprentice, 20, Guildford-street East.

595 [1] Stuffed Birds and Fish; also Skeleton Leaves.—E. H. Alder, naturalist, 12, Rufford's-row, Upper-street, Islington.

596 [3] Strawberry Enclosure; also Hyacinth Glass, with support (first exhibited at the Great Exhibition of 1851; also at the Exhibition of 1862).—T. Smith, gardener, 56, Hampden-road, Upper Holloway.

597 [2] Specimen of Artistic Embossing with a Penknife.—W. Turner, French polisher, 9, Nelson-street, Camden-town.

No. Class.

598 [5] Models: Funeral Cars of the Duke of Wellington and Viscount Nelson.—J. Wood, law writer, 26, King-street, Long Acre.

599 [3] Banjoline, of novel construction.—T. Isaacs, cabinet-maker's apprentice, 13, Saville-street, Middlesex Hospital.

600 [8] Crochet Table Cover, Cheese and Bread Cloths.—J. W. Knight (bedridden since July, 1843), 19, Fortess-grove, Kentish Town.

601 [1] Large Standard Barometer; Two Carved Ivory Pedestal Thermometers.—F. Thompson, brass and ivory turner, 3A, Corporation-lane, Clerkenwell.

602 [4] Model of an 84-gun Ship, built for sailing.—G. Alderton, ivory and hard wood cutter, 7, Chapel-row, Exmouth-street, Clerkenwell.

603 [6] Chalk Drawing, to imitate Engraving: "Home is home, be it ever so homely" (after Landseer).—J. Horley, clerk, 18, James-street, Peckham.

604 [3] Improved System of Lowering Ships' Boats (from the Exhibition of 1862—prize medal).—C. Clifford, 3, East India-avenue, Leadenhall-street.

605 [8] Poetical and Musical Compositions.—J. Rodwell, bookbinder, 4, Cornwall-terrace, Westbourne-park-road.

606 [1] Gilt Figures: "Happiness and Sorrow;" "Shepherd and Shepherdess;" "Stag," &c.—E. Lilly, carver and gilder, 26, Hosier-lane, West Smithfield.

607 [8] Literary Compositions: "Our Village;" "Infidelity; its Teachings." A Collection of Epitaphs.—J. Ellis, clerk, 13, Wells-street, City.

608 [1] Bible bound in morocco, Reticule, and Cigar Case.—M. Brown, bookbinder, 38, Britannia-street, King's-cross.

609 [1] Bronze Busts of Garibaldi and Shakespeare (cast by exhibitor, chased by Mr. Dubbee).—J. Bowes, iron-moulder, 12, Harper-street, Red Lion-square, W.C.

610 [6] Five Architectural Drawings: Grand Staircase (copy); Designs for Two Houses (original).

[3] Improved T Square: the top of the left-hand of the stock being level with the underside of the blade, allows the set square to slide over, for drawing lines perpendicular to the edge of the drawing board. Turning the set square is universally acknowledged a great obstruction.

—J. Davis, carpenter, 6, Union-place, Lambeth-road South.

611 [5] Glass Model of Candelabra.—W. H. McCarthy, glass-blower's apprentice, 31, Brook-street, Holborn-bars, W.C.

612 [5] Model of Canal Fly-boat.—J. Kedge, warehouseman, 10, Wharf, Macclesfield-street North, City-road.

No. Class.

613 [5] Model of 84-gun Ship.—H. Yates (age 14), cabinet-maker, 313, Gos well-road.

614 [3] The Universal Square, for dividing any equal-sided Figure (from the Exhibition of 1862).—Hale and Herrington, die-sinkers, 24, Denmark-street, Soho.

615 [8] Penmanship: "The Lord's Prayer" (self-taught.)—W. J. Stevens, labourer, 23, Brunswick-street, St. John-street-road.

616 [7] View of Sudeley Castle, in Berlin wool.—Mrs. D. Punchard, Berlin wool and bead-worker, 42, Clerkenwell-close.

617 [3] Decimal Calculator, to enable persons to reckon without using figures.—R. C. Dunham, butcher, 38, Walpole-street, New Cross, S.E.

618 [6] Ornamental Drawing from Flat Copy.—G. Dixie, wood engraver, 30, Tysoe-street, Clerkenwell.

619 [5] Model of Fore-topsail Schooner.—G. F. Ride, draughtsman, 30, Sherborne-street, Islington.

620 [8] Hearthrug; the work of six years' leisure time.—W. Bolton, tailor, 8, West-street, Golden-square, W.

621 [7] Table-cover; Needlework, in frame; Artificial Flowers in Berlin wool, under shade.—Elizabeth Bolton, tailoress, 8, West-street, Golden-square, W.

622 [7] Artificial Flowers in worsted; a novel design.—Phœbe Engall, dressmaker, 1, Winchester-place, Kentish-town.

623 [6] Three Working Drawings of a Steam-engine.—F. Weston (age 11), 65, Kennington-road, S.

624 [7] Crape Flowers.—Mrs. Sarah Warr, crape flower maker, 22, Gresse-street, Rathbone-place, W.C.

625 [3] Model of a newly-invented Wagon Hut for Soldiers and Emigrants, being a wagon which can be transformed into a hut by two men in a quarter of an hour, or *vice versâ*.—J. Catchpole, iron-plate worker, 22, Gresse-street, Rathbone-place, W.C.

626 [1] Wrought-iron Gate, with pilasters.—H. Hunt, smith and bell-hanger, 12, John-street, Fitzroy-square.

627 [1] Ornamental Cabinet, inlaid with marquetry.—H. Hottenbacher, cabinet-maker, 23, St. Ann's-court, Dean-street, Soho-square.

628 [6] Three Oil Paintings: "Winter;" "Summer;" "Charles V. in Titian's Studio" (copied from engravings).—G. Bloss, commercial clerk, 8, Clarence-gardens, Regent's-park.

630 [1] Ladies' Boots.—A. Murray, bootmaker, 37A, Lamb's Conduit-st., W.C.

631 [6] Two Crayon Drawings.—G. W. Alford, 79, Frederick-street, Caledonian-road.

No. Class.

632 [3] Tuning Slide, Improved Musical Pitchpipe, and Buglette, for military bugle calls.—A. Liddle, musical instrument maker, 35, Devonshire-street, Queen-square, W.C.

FIG 1

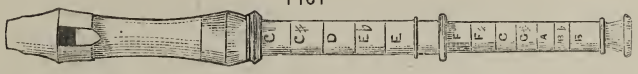


FIG 2

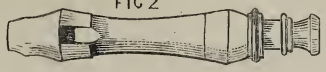
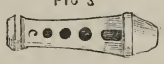


FIG 3



[Fig. 1.—Tuning Slide or Musical Pitchpipe, fully extended.
Fig. 2.—The same closed. Fig 3.—Buglette, for military calls.]

633 [1] Two Brackets, white and gold.—G. Bailey, carver and gilder, 61, Chapel-street, Pentonville.

634 [5] Models of Churches in cork.—E. Hulbert, gardener, Sutton, near Hounslow, Middlesex.

635 [7] Needlework Picture: "The Murder of the Young Princes in the Tower."—Maria Rovedino, 14, St. George's-road, Southwark.

636 [6] Oil Painting.—W. T. Hull, warehouseman, 17, Barclay-street, Bedford New Town, N.W.

637 [4] Model of a Milk Churn.—C. S. Kirkham, tin plate worker, 18, Denmark-grove, Copenhagen-street.

638 [1] Figure of Garibaldi, in plaster, water gilt.—J. F. Bolton, carver and gilder, 101, Park-street, Camden-town.

639 [8] Ornamental Writing: "The Lord's Prayer."—T. C. Knight, barrister's clerk, 291, Gray's-Inn-road, W.C.

640 [4] Working Model of Steam-engine and Boiler.—G. Diggins, engineer, 19, Pulford-street, Thames-bank, Pimlico.

641 [7] Antimacassar in crochet work.—Mary Ann Shaw, 7, Devonshire-street, Queen-square.

642 [3] The Working Man's Kitchener; can be manufactured at considerably less cost than ordinary ranges, and possesses peculiar economical advantages.—R. Barnes, house decorator, 18, Wimbourne-street, New North road.

643 [5] Model of the Printing Office in which the Exhibitor is Employed.—C. Lambert, printer's apprentice, 1, Northampton-row, Clerkenwell.

644 [1] Boots of Superior Workmanship.—G. Player, bootmaker, 21, George-street, Euston-road.

No. Class.

645 [5] Models: Coach and Four; Cab; Inlaid Hansom Cab.—J. Webb, dyer, 13, Acton-street, Gray's-inn-road.

646 [1] Design for a Stained Glass Window.—T. Robson, ecclesiastical designer and glass painter, 15, Caroline-street, Mornington-crescent, Camden-town.

647 [4] Working Model of Marine-engine.—J. Stewardson, escapement maker, 9, Upper Ashby-street, Clerkenwell.

648 [5] Models: Castle; Monastery; Cemetery; Chapel; Two Public-houses; Alms-houses, &c.—G. Hughes, costermonger, 7, Elizabeth-place, Coburg-row, Westminster.

649 [6] Model in wax (Scripture subject); Cast from a Medallion (subject after Landseer); Cast of an Indian Vase, embossed in silver (exhibited by permission of Messrs. Barnards and Sons).—H. H. Brodie, embosser and designer, 60, Alma street, New North-road.

650 [6] Four Water-colour Drawings: "Taking in a Pilot;" "Returning Home;" "Rush Gatherers;" "Come along."—J. J. Skellorn, architect's pupil, 39, Aldermanbury, City.

651 [7] Vase of Wax Flowers.—Mrs. J. Pearson, 2, White-cottages, Weymouth-terrace, Hackney-road.

652 [7] Velvet Cushion, elaborately braided; also, three Pillows, Child's Frock, and Smoking-cap.—Miss McIntyre, sewing machine operator, 15, Southampton-buildings, Chancery-lane.

653 [1] Carved Jewel Casket in boxwood (obtained prize medal at the International Exhibition of 1862—*see opposite page*); Frame in lime tree; paper knife.—W. H. Baylis, wood carver, 69, Judd-street, Euston-road.

654 [6] Two Drawings.—F. Storr (at school), 47, West-square, Southwark.

655 [7] Millinery, consisting of Ladies' Head-dresses and Hats.—A. Kind, milliner, 102, St. George's-road, Holloway.

656 [6] Water colour Painting: "Osborne, Isle of Wight."—Emily Vanscolina (age 14), 294, Goswell-road.

657 [6] Water-colour Painting: "Ansteys Cove."—Isabella Vanscolina (age 16), 294, Goswell-road.

658 [6] Oil Paintings: "Bust of Apollo;" "Look Out;" "Groups of Flowers."—A. Robertshaw, stone and wood carver, 70, Gopsall-street, Bridport-place, Hoxton.

659 [8] Child's Picture Book, exhibited to show how odd material may be combined for the purpose of amusement and instruction.—R. H. Love, 63, Herbert-street, New North-road.

660 [7] Specimens of Lace-work.—Eleanor Blackbeard, dress-maker, 19, Poole-street, New North-road.

[No. 653.—Carved Jewel Casket, in Boxwood, by W. H. Baylis.]

No. Class.

661 [7] Artificial Flowers in crochet.—Caroline Blackbeard, 19, Poole-street, New North-road.

662 [3] Self-acting Washing Apparatus for Photographs.—G. Turner, zinc tube drawer, 11, James-street, Shepherdess-walk, City-road.

663 [5] Model of Doll's House and Lady on Horseback.—G. Cheatle, measurer of ships' cargoes, 153, Kingsland-road.

664 [8] No. 1. Carbon prepared for intense Electric Light, for lighting the Coast (as used by Professor Holmes, at Dungeness); also samples of Plates for Electric Batteries. No. 2. Specimens of Carbonised Straw, Cane, Matting, and Pottery.—J. Jameson, accountant, 38, Arlington-square, N.

665 [4] Working Model of a Locomotive, of novel construction; works without cylinders.—M. Yandell, goldsmith, 20, Half-Moon-cres., Islington.

666 [5] Three Models: Shakespeare's Birthplace; Milton's Residence.—G. Chitson, warehouseman, 34, Moneyer-street, Hoxton.

667 [1] Specimen of Ornamental Printing, in two frames and books.—Hayman Brothers, printers, 13, Gough-square, Fleet-street.

668 [5] Model of Canonbury Tower, Islington.—F. T. Arnold, clerk, 30, Durham-road, Holloway.

669 [6] Pencil Drawing.—G. Smith, house-painter, 13, Dame-st., Peter-st., N.

670 [6] Two Drawings in chalk. One ditto in outline.—G. Williamson (age 15), 82, New North-road.

671 [1] Carved Oak Lectern, to stand in front of church chancel.—J. T. Wilson, joiner, 80, Kentish-town-road.

672 [6] Five Oil Paintings.—T. J. Turner, house decorator, 10, Catherine-street, Limehouse-fields.

674 [1] Specimen of Bookbinding.—J. and A. Crawford, bookbinders, 19, Peerless-row, City-road.

675 [7] Infant's Robe.—Ann R. Cowderoy, domestic servant, 288, City-road.

676 [7] Patchwork Quilt, containing 7,837 pieces.—Rebecca Lemare, 288, City-road.

677 [7] Bead Mat.—Mary Ann Whistler, 22, Cloudesley-square.

678 [4] Working Model of a Table Steam-engine.—E. Harling, clock-maker, 23, New Charles-street, City-road.

679 [4] Model of a Gas Meter.—E. Harling, clock-maker, 23, New Charles-street, City-road.

680 [2] Circular Sideboard; Walnut Canterbury Whatnot; Walnut Writing Table; Walnut Sutherland Table, with revolving top.—F. E. Cutbill, upholsterer, 21A, Providence-row, Finsbury-square.

683 [ ] Ornamental Table, composed of 5,000 separate pieces.—R. T. Sawyer, 23, Turner's-place, Wenlock-road, City-road.

No. Class.

685 [7] Fancy Needlework.—Emma Horne, 43, Bridport-place, Hoxton.

683 [6] One Crayon Drawing. One Pencil ditto.—W. Dixon, carpenter, 27, Essex-street, Islington.

687 [3] Improved Carriage Wheels. These wheels are on an improved principle, left square at the spoke, plates over the joints, and rivets through. The tires and plates are the invention of the exhibitor. —M. Willis, wheelwright, 2, Richmond-street, St. George's-road, Southwark.

688 [1] Lady's Work-table.—J. B. Hutcheson, carpenter, 2A, Witchampton-street, Hoxton.

689 [3] Model Design for Iron Gates for Entrances.

[5] Model of Dog.

[6] Two Water-colour Drawings. Two Studies in oil. One Crayon ditto. —J. Herbert, cabinet-maker, 130, High-street, Shoreditch.

690 [8] Case of Skeleton Leaves. — A. Smith, compositor, 2, Eli-street, Pearson-street, Kingsland-road.

691 [1] Carvings: Flowers; Chain from Solid Wood.—D. Langmead, carver, 9, William-street, New North-road.

692 [2] Electric Coil.—J. Steljes, clockmaker, 46½, City-road.

693 [6] Drawings: Fruit, and Crayon Study.—D. R. L. Toombs, clerk, 5, Holland-cottages, Milbrook road, Loughborough-park, Brixton.

694 [7] Fancy Watch-pockets.—Mrs. Mary Ann Gruit, schoolmistress, 51, Francis-street, Newington-butts.

695 [ ] Ormolu Ink-stand.

696 [3] Improved Eyelet Machines.—J. Gehrling, machinist, 15, William-street North, Caledonian-road.

697 [1] Footstools, showing the progress made in this branch of manufacture.—W. J. Knott, footstool maker, 148, Pentonville-road.

698 [1] Jewel Cushion.—H. Robinson, carver and gilder, 3, Henry-street, Pentonville.

699 [5] Very Small Double-breasted Frock Coat: exhibited for systematic cutting and superior workmanship on the smallest possible scale.— J. Bowen, jun., tailor, 4, Cross-street, Essex-road, Islington.

700 [6] Painting: Landscape; Portrait from Photograph.—C. Watkins, brush finisher, 34, Sydney-street, York-road, King's-cross.

701 [8] Map of Europe.—T. Clark (age 12), 13, Park-side, Knightsbridge.

702 [7] Silk Patchwork.—Susanna White, 36, East-street, Lamb's Conduit-street, W.C.

703 [8] Specimen of Writing.—W. Basebe, writer, 151, Drury-lane, W.C.

704 [2] Improved Useful and Ornamental Writing Cabinet.—A. Macornie, bookbinder, 1, Patshull-road, Kentish-town.

No. Class.

705 [6] Three Figures in stained glass: subject, "Faith, Hope, and Charity." —J. Brocklehurst, glass decorator, 63, Hercules-buildings, Lambeth.

706 [1] Gilding on Leather, Velvet, Satin, and Silk, for bookbinding purposes. —T. Stagg, 19, Great Ormond-street, Bloomsbury, W.C.

707 [1] Ornament: "Napoleon," under glass shade.—J. Taylor, brass finisher, 19, Crown-court, Bow-street.

708 [1] Gas Blow-pipes and Apparatus; Gas Burner for Boiling, and Apparatus for Heating Hairdressing Irons; New Gas Lighter; New Glass Cutter.—C. R. Mathews, gas engineer, &c. &c., 21, High-street, Bloomsbury, W.C.

709 [1] Photographic Tent for working in the open air.—W. Wright, photographic apparatus manufacturer, 139, Caledonian-road, Islington, N.

712 [1] Skeleton Chronometer Timepiece, under glass shade.—J. T. Thwaites, clockmaker, 7, Celbridge-place, Westbourne-park.

713 [8] Cloth Table-cover in colours; 6,085 pieces, needlework.—Private Joseph Newham, 2nd Battalion Coldstream Guards, Quarter-master-General's Office, Horse Guards.

714 [7] Historical and Chronological Charts.—Mrs. Eliza Snelling, 22, East-street, Lamb's Conduit-street.

715 [8] A Poem, written for the Opening of this Exhibition.—W. Sharpe, private tutor, 101, Chancery-lane.

716 [1] Boots and Shoes.—E. F. Browning, bootmaker, 56, Fetter-lane, Holborn.

717 [2] Rustic Frame, with Looking-glass for Chimney-piece.—G. Farr, carpenter, 7, Little Russell-street, Bloomsbury.

718 [1] Paper Centres for Ceilings.—T. K. Farris, paperhanger, 27, New North-street, Red Lion-square.

719 [3] Hexagonal Chess; a new game.—T. H. Croughton, cabinet-maker, 19, Red Lion-street, Clerkenwell.

720 [2] Tea-caddy and Stand, also Writing-case (moulding made with gouge). —D. White, jewel-case maker, 21, Bedford-street, Red Lion-square.

721 [1] Six Specimens of Decoration.—W. A. Holden, house decorator, 66, Lamb's Conduit-street, W.C.

722 [5] Model of Conservatory, or Greenhouse.—C. W. Bassett, carpenter, 34, Luard-street, Caledonian-road.

723 [7] Three Pieces of Crochet-work.—Lucy E. Bassett (12 years old), 34, Luard-street, Caledonian-road.

724 [8] Suggestions upon Post-office Improvements, dating from 1847 to 1861. —W. James, letter-carrier, 25, King-square, E.C.

No. Class.

725 [6] Oil Paintings: 1. The Finding of Moses. 2. The Little Wounded. 3. The Madonna and Child. 4. Christ bearing his Cross. 5. Portrait of Self and Father (crayon drawing). 6. John the Baptist (done between the ages of 12 and 15).—E. O. Brett, pupil teacher, 64, Albert-street, Barnsbury-road, Islington, N.

726 [3] Sausage and Mincing Machine.—W. Pickering, wood-turner, 12, John-street, Pentonville.

727 [5] Model of the International Exhibition of 1851.—J. W. Sims, wire worker, 14, Parkfield-street, Liverpool-road.

728 [1] Improved Sofa Footstool.—J. Hickman, cabinet-maker's apprentice, 31, Phœnix-street, Clarendon-square.

729 [1] Shell Coronets, Combs, and Straw Hand Screens.—Mrs. Bright, artist in shell-work, 55, Euston-road, N.W.

730 [6] Design for Stained Glass.—H. Watson, designer and glass painter, 4, Nelson-street, Mornington-crescent, Camden-town.

731 [1] Carved and Gilt Bracket (Louis Quatorze style).—W. Jones, carver and gilder, Wellesley-street, Euston-square, St. Pancras.

732 [1] Fern Case.—H. Dodd, zinc worker, 41, Clarence-gardens, Regent's-park.

733 [4] Model of Steam-engine.—G. H. Stokes, grocer's assistant, 39, Ferdinand-street, Chalk Farm-road.

734 [3] Chandelier, illustrating an improved Indicator to prevent an explosion of gas.—H. Griffiths, traveller, 3, Coombs-street, City-road.

735 [1] Miserere Seat in oak.—C. Liddle, wood carver, 72, Pancras-square, St. Pancras-road.

736 [1] Miserere Seat in oak.—A. Kenmure, carver, 43, Pancras-square, St. Pancras-road.

737 [7] Honiton Point-lace Gloves.—Mary Ann Goss, lace milliner, 44, Winchester-street, Pentonville-road.

738 [1] Account Books (all departments performed by exhibitor).—J. Smalley, edge marbler, vellum binder and finisher, 52, Clarendon-square, Euston-square.

739 [6] Oil Painting.—W. S. Reddish, coach-painter, 3, Polygon, N.W.

741 [5] Model Chimney-piece and Stove.—J. W. Mees, stone sawyer, 49, Upper Rathbone-place, Oxford-street.

742 [8] Patchwork Quilt, pair of Netted Window Curtains, and Sofa Pillow.—J. C. Reade, bookbinder, 24, Judd-street, Brunswick-square.

743 [1] Specimens of Human Hair-work.—G. Hayles, artist in hair, 39, Upper-street, Islington.

744 [5] Two Model Cottages.—W. Hartshorne, joiner, 4, Seymour-place, Liverpool-road.

No. Class.

745 [6] Oil Paintings, copied from prints.— C. Kidd, grainer, 12, William-street, New North-road.

746 [1] Union Bottle, mounted with spring and screw-tops.—G. Guest, silversmith and glass-mounter, 2, William-street, St. Peter's-street, Islington.

747 [6] Oil Painting, "Sir Roger de Coverley."—H. N. Edwards, fruiterer, 214, St. Paul's-road, Canonbury.

748 [6] Three Portraits.—T. Burn, haberdasher, 8, Arthur-terrace, Caledonian-road, N.

749 [1] Small Gold Albert and Swivel.—J. C. Sims, swivel-maker, 5, Rheidol-terrace, Islington.

750 [1] Straw in various stages—from seed to manufactured hats.—E. W. Freestone, straw hat manufacturer and milliner, 10 and 11, Upper-street, Islington.

751 [1] Flower or Lamp Stand (*see opposite page*); Pattern for Iron Railings; Improved Projecting Letters, to be cast in iron or moulded in earthenware.—J. Black, designer, carver, and modeller, 53, George-street, Euston-square.

752 [1] Banjo.—C. Bromley, musical instrument maker, 20, Drummond-street, Euston-square.

753 [2] Shakspearian Bracket; Mahogany Timepiece Case.—W. F. Jenkins, (age 16), 4, Victoria-place, St. Pancras.

754 [1] Specimens of Artificial Marbles.—T. McMillan, painter, 73, Charlton-street, Euston-road.

755 [2] Work-table.—J. Burch, plasterer, Freeling-cottages, Freeling-street, Caledonian-road.

756 [5] Model of Ship.—B. Palmer, grocer, 16, Crowndale-road, Oakley-sq., Camden Town.

758 [1] Carved Bracket and Gothic Book-holder.—H. Wilcock, wood-carver, 9, Bedford-street, Ampthill-square.

759 [1] Specimens of Bookbinding.—A. Powers, bookbinder, 2, Russell-terrace, Werrington-street, Oakley-square.

760 [5] Model of a Brougham (scale 2 inches to a foot).—R. Hewitt, paper-hanger, 43, Union-street, Somers-town.

761 [1] A $6\frac{7}{8}$-octave β-unison Treble Pianette, with all the latest improvements.—J. Priestley, pianoforte-maker, 3, Edward-street, Hampstead-road.

762 [1] Bottle Cases and Powder Boxes.—T. C. Smith, hard-wood turner, 18, Sandwich-street, Burton-crescent.

763 [6] Two Pictures in oil.—J. S. Wilson, lithographic-printer, 269, Kentish-town-road, St. Pancras.

No. Class.

764 [6] Drawing in crayon: "Ecce Homo."—C. Farr, warehouseman, 31, Hart-street, Covent-garden.

765 [2] Electric Machine and Leyden Jar.—H. Holmes, clerk, 310, Strand.

[No. 751.—Flower or Lamp Stand, by J. BLACK.]

766 [8] Needlework, on perforated card: "The Ten Commandments;" the Hymn, "Just as I am, without one plea;" a "Benediction;" "The Lord's Prayer."—J. Glanville, compositor, 27, Lyons-street, Caledonian-road.

No. Class.

767 [3] Myriamscope, or Designer; Photographic Glass Cleaner.—F. Philpot, cooper, Winchester-cottage, Winchester-street, Pentonville.

769 [5] Model of a Turkish or Roman Bath, the interior taken from a bath at Naples.—E. Osbaldeston, shampooer, 117, Upper Seymour-street, Euston-square, N.W.

771 [3] Improved Indestructible Parrot Cage, in wirework.—J. Groom, smith, 13, College-street North, N.W.

772 [7] Two Antimacassars.—Isabella Eayres, 24, Denton-street, Old St. Pancras-road.

773 [1] Clothing, of superior workmanship, made by machine with single thread.—J. Beesley, tailor, 73, Swinton-street, Gray's-inn-road.

774 [3] "Patent Metabolical Machine," for aiding persons to speak foreign languages, to write shorthand, to compose music, &c.—A. Long, 3, Aylesbury-terrace, Walworth.

775 [2] Models: Table, Work-box, and Chests of Drawers, made with a pocket-knife and files, using glass for a plane.—C. Robertson, smith, 45, Middlesex-street, Somers-town.

776 [8] Specimens of Engraving, the paper being split and mounted.—J. Kirby, Public Record-office, 5, Bell's-buildings, Salisbury-square.

778 [1] Carving: Dead Bird.—E. Logsdail, cabinet carver, 3, Cranbrook-place, Old Ford-road, Victoria-park.

779 [1] Small Organ.—J. and R. Fineham, organ builders, 110, Euston-road.

780 [1] Specimens of Sawing and Cutting in Wood and Stone; ditto Likenesses in Stone, by saw and knife only.—N. Henderson, sawyer, 31, Hall's-buildings, Broomhead-street, Commercial-road, E.

781 [1] Enamelled Stoneware: Tea and Coffee Urns.—T. Bartlett, coffee-urn maker and tinman, 27, Southampton-street, Pentonville.

782 [1] Fancy Box, in imitation of a book, with drawer.—G. W. Baker, pianoforte-maker's apprentice, 9, Francis-street, Barnsbury-road, Islington.

783 [6] Pen and Ink Drawings.—T. Newman, 1, Richmond-ter., Barnsbury.

784 [5] Model for a Temple or Public Building (mixed architecture).—T. Basèbe, picture-frame maker, 151, Drury-lane, W.C.

785 [1] Carved and Gilt Cribbage Board, with Mother-of-Pearl Squares (pearl fittings not by exhibitor).—J. Fisher, gilder, 10, Owen's-row, Clerkenwell.

787 [1] Zinc Boxes.—W. J. Miers, metal worker, 15, Lamb's Conduit-passage, Red Lion-square.

789 [8] Napoleon's Tomb, and Flowers, cut in paper; also Card Frames for Portraits.—J. G. Butler (age 15), draughtsman, 4, Albany-place, Albany-street, N.W.

No. Class.

790 [1] Regalia and Banners.—N. Naden, banner manufacturer, 20, Featherstone-street, City-road.

791 [8] British Land and Fresh-water Shells.—E. Halford, optician, 16, Ashburton-grove, Holloway.

792 [4] Model of the First Reaping Machine (made in 1852).

[6] *Architectural Designs for Shakespearian Memorials, &c.* —N. West, painter, 80, Seymour-place, Bryanstone-square.

793 [1] Wrought-iron Gates.—J. Croft, general smith, 53, Union-street, Middlesex Hospital.

794 [2] Gothic Clock-case, carved in oak, formed of 314 pieces.—W. Palmer (age 16), 17A, John-street, Wilmington-square, Clerkenwell.

795 [1] Miniature Model of a Gorilla.—O. C. Baker, bird and animal preserver, 9, Francis-street, Barnsbury-road, Islington.

796 [6] Oil Painting: "West Hampstead Fields." Size and Colour Drawing: "City of Toronto." Pencil Drawing: "Two Friends."—J. Landeg, paper-stainer, 27, Arthur-grove, Kentish-town.

797 [1] Mediæval Metal Work: Ring Handle.—T. Winstanley, smith, 10, Arthur-street, New Oxford-street.

798 [7] Artificial Flowers in wood.—Miss Laura Harris, 22, Gloucester-street, Clerkenwell.

799 [7] Point-lace Handkerchief.—Lady Barker, The Hall, Prees, Shropshire. *Presented to the Exhibition by Exhibitor.*

800 [1] Table Tops.—J. Selley, carpenter, 7, Heath-villas, Hampstead-heath.

801 [7] Satin-work Quilt.—Mrs. E. Burr, upholsteress, 28, Grafton-road, Kentish town.

802 [1] Ventilating Spring Bed.—E. Cross, upholsterer, 14, Robert-street, Hampstead-road.

803 [5] Two Models, on ornamental stands: Boys.—H. G. Odell, frame-maker, Wilmington-yard, Farringdon-road, Clerkenwell.

804 [5] Models: Mill; Castle; Shakespeare's House and Tomb.—T. and A. H. Ford, lamplighters, 2, St. Stephen's-ter., Wharf-rd., King's-cross.

805 [1] Marquetry Table.—W. B. Leaf, inlayer and cabinet-maker, Andover-road, Hornsey-road.

806 [5] Two Models of Ships.—H. Rooke, warehouseman, 14, Vineyard-gardens, Northampton-road, Clerkenwell.

807 [7] Needlework, in frame.—Amelia Wilbraham (at school).

[1] Table Cover, representing a Union Jack, made of forty pieces of cloth, fine-drawn.—J. Wilbraham, 2, Carlton-road, Mile-end.

808 [6] Paintings: Two Heads; "Scene from Henry VI.;" "The Sanctuary;" also a Plaster Ornament.—J. Noss, artificial florist, 14, Thomas-street, Lloyd's-row, St. John's-street-road, Clerkenwell.

No. Class.

810 [6] Paintings: "Thomas's Incredulity;" "Berwick Bridge." Crayon Drawing: "Earl of Stafford on his way to Execution."—J. B. Summerford, pupil teacher, 14, Haverstock-road, Malden-road, Kentish-town.

813 [5] Model of a Pair of Semi-detached Cottages, for Mechanics' Lodging-houses.—J. Brundell, carpenter, 38, Georgiana-st., Camden-town.

815 [6] Pencil Drawing: "Opening Blossoms" (after Lawrence). — W. Edwards, pocket-book maker's apprentice, 33, Offord-road, Barnsbury-park.

817 [8] Echina, or Sea Egg.—R. Ingram, optical turner, 10, Queen's Head-lane, Islington.

818 [3] Improved Half Skeleton Side Drum.—W. Sparrow, optical turner, 80, Rotherfield-street, Lower road.

819 [5] Model of a Boy's Head in plaster.—G. C. Maile (age 15; first attempt), 367, Euston-road, Fitzroy-square.

820 [7] Blotting Case, cut with a penknife.—Miss C. Busson (age 15 years), Halliford College for Ladies, Essex-road.

821 [7] Map of Africa.—Miss S. Tirebuck (age 14 years), Halliford College for Ladies, Essex-road.

822 [5] Cardboard Ship.—Charles G. Law (age 12 years), Halliford College for Ladies, Essex-road.

823 [7] Ottoman Cover in Berlin wool.—Mrs. Lucraft, 7, Wimbourne-street, New North-road.

824 [1] Fancy Panels for Cabinet Furniture.—H. Dunn, cabinet-maker, 44, Georgiana-street, Camden-town.

825 [6] Portrait in Indian Ink.—E. J. Burgess, shoemaker, 4, York-street, Camden-town.

826 [2] Wood Carving, executed with a knife.—D. Abercrombie, journeyman baker, 107, Bayham-street, Camden-town.

827 [1] Photographic Apparatus and Stereoscopes. — A. King, 5, Studd-street, Islington.

828 [1] "Cassell's Bible," bound in morocco, with mountings.—G. Watt, bookbinder, 62, Britannia-street, City-road.

829 [7] Crystal Basket.—Margaret Sermon, envelope folder, 3, Yardley-street, Clerkenwell.

830 [3] Letter Stamping and Obliterating Machine.—G. Howell, letter-sorter, 693, Old-street-road.

831 [2] Galvanic Battery, cheap and simple.—G. Green, jun., 14, Neville's-terrace, Hornsey-road.

832 [5] Models: Angling Girl and Skating Boy; Figure of Narcissus.—J. C. Price, modeller, 6, Ingram-place, Hornsey-road.

No. Class.

833 [7] Lace Scarf.—Mrs. E. B. Audrade, corner of St. James's-road, Caledonian-road, Holloway.

834 [1] Fur sealskin, in its Progressive Stages; Prepared Badger Hair.—A. H. Senger, furrier, 3, Lamb-alley, Sun-street, Bishopsgate.

835 [1] 1. Group of Birds, plumage of natural woods, from Morris's "British Birds." 2. Table inlaid, as a Memento of Garibaldi's Visit to England. 3. The Card Table after a Quarrel—the knave containing 267 pieces of wood. 4. An Illuminated Monogram, composed of 72 kinds of wood. 5. Monogram, with glory of zebra wood. 6. Specimen of Perspective of Inlaid Woods. 7. Small Museum, containing 111 distinct kinds of British and foreign woods.—C. Baldwin, cabinet-maker, 145, Holborn-bars.

[Specimen of Inlaying: Group of Birds, by C. BALDWIN.]

836 [1] Foot-part of Brass Bedstead.—E. T. Mackrill, gas engineer, 9, Red Lion-street, Clerkenwell.

837 [1] Specimens of Hammered Iron, Chasing and Embossing (exhibited at the Society of Arts).—W. Ash, embosser and chaser, 7, Martlett-court, Bow-street, Covent-garden.

838 [1] Artificial Plants.—G. Rogers, artificial-flower maker, 8, New North-street, Red Lion-square.

840 [1] Specimens of Gilding and Plating, in various styles.—W. Thoms, metal-gilder and electro-plater, 36, Spencer-street, Goswell-road.

842 [5] Model of St. George the Martyr New Girls' School.—W. A. Holden, house decorator's pupil, 66, Lamb's Conduit-street.

No. Class.

843 [7] Models of Widows' Caps.—Miss E. Brett, milliner, 64, Albert-street, Barnsbury-road.

844 [2] Two Boxes. — J. Gamgee, cheesemonger, 1, Little James-street, Bedford-row.

845 [3] Improved Mincing and Sausage-making Machine; High Pressure Water Tap; Lady's Work-holder. — E. Archer, machinist, 46A, Northampton-road, Clerkenwell.

846 [3] New Invention in Watchwork: Dead-beat, Independent Centre Seconds, obtained without the use of an extra train, and by means which are necessarily accurate, and incapable of variation; especially adapted for all scientific purposes, where fixed periods of time are required.—B. Marriott, watchmaker, 38, Upper-street, Islington.

847 [5] Model Houses and Church.—R. Newman, type-founder, 5, Lower Smith-street, Clerkenwell.

848 [1] Clothes Horse.—T. Marshall, carpenter, 71, Upper Seymour-st., N.W.

849 [8] "The Christmas Carol," a stuffed Robin in the Snow.—J. Harrison, gold-beater, 46, Upper Rosoman-street, Clerkenwell.

850 [2] Steel Spirit Level; Horizontal and Perpendicular Spirit Level, forged at a common grate; Pocket Level, cut out of solid steel.—G. Davis, engine driver, 2, Henry-street, Bromley.

851 [1] Specimens of Natural History.—J. Lawrence, naturalist, 11, Duke-street, Lincoln's-inn-fields.

852 [6] Pastil Crayon Drawing, from small photograph.—E. Goodwyn Lewis, artist, 213, Euston-road, N.W.

853 [1] Monument.—J. Winter, marble mason, Barrett's-grove, Stoke Newington.

854 [1] Design for a Staircase Window; Shakespeare's Head, painted in enamel colours on glass.—F. Kinglake, glass-painter, 58, Harrington-street, Mornington-crescent, N.W.

855 [3] Improved Sash-fastening in metal.—S. Spratt, carpenter and joiner, 25, Albert-street, Islington.

856 [1] Group of Birds of Paradise and Humming Birds; eight Fur Carpets. —T. F. Kappelhoff, naturalist, 33, Duke-street, New Oxford-street.

858 [5] Model of Elizabethan House, and Casket of Twelfth Century.—T. Mathew, carpenter and joiner, 21, Nicholas-street, New North-road.

859 [1] Watch-stand, carved in walnut.—T. T. Barnes, carver's apprentice, 56, New Gloucester-street, Hoxton.

860 [1] Carved Figures.—I. Weston, wood carver, 2, Columbia-square, Hackney-road.

No. Class.

861 [1] Window Blind of Stained Glass, in the Mosaic Style.—F. Campfield, painter on glass, 3, Oak-village, Kentish-town, N.W.

862 [3] Improvement in Ventilating Underground Railways; Model of Iron Pavement for Streets.—T. B. Crowe, agent, 16, Lansdowne-terrace, Gloucester-road, Regent's-park.

863 [6] Water-colour Drawings (self-taught at 50 years of age).—I. H. Howden, stove-maker, 60, Brewer-street, Somers-town.

864 [1] Specimens of Natural History.—B. Corbett, naturalist, 41, Chapel-street, Paddington.

865 [5] Model of a House.—E. W. Eve, commercial traveller, 40, Elmore-rd.

866 [6] Two Water-colour Drawings, copied from photographs: "Castor and Pollux" (after Vandyke); "The Angel to God" (after Kaulbach).—E. Allnutt (age 15), 34, Baring-street, New North-road.

867 [7] Patchwork Quilt of Artistic Design.—Mrs. Isaacs (age 60), 20, Skinner-street, Clerkenwell.

868 [7] Group of Birds and Nests.—Mrs. Brunton, teacher of needlework, 10, Dame-street, N.

869 [7] Needlework.—Elizabeth Carslake, 1, Portman-market.

870 [1] Two Cabinets.—J. George, 7, Crown-court, Curtain-road.

871 [2] Model of a Fire Escape.—Joseph George, 8, St. Mary's-sq., Lambeth.

872 [1] Revolving Stereoscope.—A. King, 5, Studd-street, Islington.

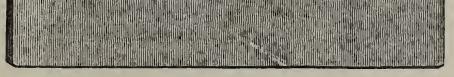
874 [8] Literary Productions.—Mr. Whitmore, printer, 43, Farringdon-road.

876 [ ] Reaping Machine.—West, 80, Seymour-place, Bryanstone-square.

877 [3] A Method of Communication between Railway Passengers and the Driver.—J. Richardson, brush maker, 16, Brewer-st., Goswell-rd.

878 [1] Fern Case.—H. Dodd, 14, Clarence-gardens, Regent's-park.

879 [4] Model of an Engine.—W. Shrivell, Mediæval Metal-worker, 1B, Castle-street, Endell-street.



[Model of an Engine, by W. SHRIVELL.]

No. Class.

880 [1] Fender made of Wrought Iron.—W. Robson, smith, 3, Wilson-street, Gray's-inn-road.

881 [1] Model of a Rosary.—R. Holliday, 2A, Portobello-terrace, Notting hill.

882 [5] Ornamental Model.—W. Halsall, 42, Storey-street, Caledonian-road.

883 [1] A Pair of Steel Spectacles, with the front made of a solid piece weighing four grains; and other Improved Spectacles.—W. Jackson, optician, 11, Tabernacle-walk, Finsbury.

884 [6] Specimen of Photography.—Ayers, 5, Britannia street, King's-cross.

885 [5] Three Models in cardboard.—Tottman, 5, Gloucester-place, Cambridge-heath.

886 [7] A Patchwork Quilt.—Mrs. Collins, 122, Copenhagen-street.

887 [2] A Model of the Exhibition of 1862, made of ivory and wholly on the lathe, without the employment of any other tool.—G. Snowball, watchmaker, 18, Spring-street, Paddington.

888 [5] Model of Boston Church.—F. Routen, 36, Windmill st., Finsbury.

890 [1] Specimens of Working in Pearl.—P. C. Sassê, pearl-worker, 53, Wynwatt-street, St. John-street-road.

891 [8] Cement for Repairing Broken Glass and China.—J. Spier, 48, Great Prescott-street, Goodman's Fields.

892 [8] Turner's Wrench.—G. Sines, 6, Chapel-row.

893 [7] Tape and Crochet work.—Alice Flinders.

894 [1] A Travelling Portmanteau.—G. Lucas, portmanteau maker, 121, Pentonville-road.

894* [1] Model of Shakespeare's House in Hair.—H. Harding, artist in hair, 109 and 104, Upper street, Islington.

895 [1] Cribbage-board inlaid with brass; Tea-pot Stand with movable centres for Ladies' work.—R. Behenna, 288, City-road.

896 [8] Gold and Silver Plate Powder, free from all acids and mercury.—E. Moses, working-jeweller, 25, Hanway-street, Oxford-street.

897 [2] Album Cover, and Cup, cut out from Cocoa-nut.—T. Ford, 76, Roman-road, Holloway.

898 [8] Ornament in glass shade.—T. Parker, 24, Ashley-crescent, Hoxton.

899 [3] Improved Roughs for Horseshoes (patented).—J. Coppard, 9, Maberly-place, Ball's-pond-road.

900 [7] Table-cover.—Wilbraham, 2, Carlton-road, Mile-end.

901 [5] Model of Brackley Free Grammar School.—G. Hawkins, 6, Elizabeth-street, Essex-road.

No. Class.

902 [3] Improved Poison Bottles.—R. Underhill, 63, Gray's-inn-road.

Fig. 1.

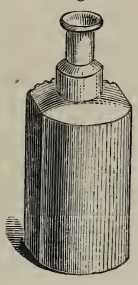
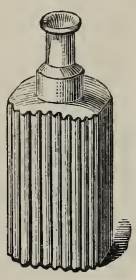


Fig. 3.

Fig. 2.



[These Bottles are made unlike any others, so that no one can take one in his hand without at once discovering its peculiarity, and thus rendering mistake impossible. Figs. 1 and 2 show the front and back; fig. 3 the bottom of the Bottle.]

903 [1] Specimens of Hair-work in frames.—W. Earle, artist in hair, 109, Upper-street, Islington.

904 [3] Folding Bedstead, made for cheapness and compactness.—Invented by E. Harling, 23, New Charles-street, City-road; made and exhibited by R. Behenna, 288, City-road.

905 [3] An Urn, fitted up as a writing-desk.—J. Southon, 37, Weston-street, Lloyd-square.

907 [1] Musical Bells and Alarum Bell.—J. Drury, 71, Caledonian-road.

908 [3] Patent Marine Governor.—J. Standfield, 237, Blackfriars-road.

909 [7] Caps and Head-dresses.—Ann Brooks, 73, Swinton-street, Gray's-inn-road.

910 [8] Cocoa-nut Fibre Mat, made by a boy 12 years of age.—R. Owen, 314, Gray's-inn-road.

911 [3] Day and Night Railway Alarum.—G. Elson, gasfitter, 21, Camden-passage.

912 [ ] A Cribbage-board and Glass Shade.—F. Lucas, 9, St. John street-road.

913 [7] Patchwork Quilt, made by the exhibitor in her seventy-second year. Mrs. Harker, 16, Chapel-place, Liverpool-road.

914 [8] Drawing of a Ship, done in lambswool on board ship.—J. Watton, 3, Cloudesley-place, Park-road.

915 [3] Model of a Fire-engine, done with a penknife.—J. F. Bartons, Hodge's Distillery, Lambeth.

916 [3] Drawing and Planing Machine.—W. Squire, 28, Upper Montagu-street.

917 [2] Chess-board in leather.—J. Wright, bookbinder, Andover-road, Hornsey.

No. Class.

918 [6] Works of Art in silver repoussé—pure and oxidised—produced by an economical chemical operation to supersede the electro-metallurgy. Fibrous Material as Cotton: a substitute.—Dr. Cattel, 30, Euston-square.

919 [1] Ivory Carvings.—A. Gilbert, 25, Crown-street, Soho-square.

920 [2] Carvings in Cocoa-nut.—R. Drury, servant, 59, Montague-square.

921 [7] Two Needle-work Pictures.—Mrs. Brunton, teacher of fancy needle-work, 10, Dame-street, Islington.

922 [8] Case of Australian Shells.—Collected by W. Wootton, 21, Sidney-street, City-road.

923 [1] Specimens of Marbling on Slate.—C. Dainton, grainer and marbler, 2, Spa-cottages, Lloyd's-row.

924 [2] Games and Toys.—J. Hicks, an invalid, Mayfield, Sussex.

925 [3] Hydraulic Cup Leathers.—W. Hawkins, engineer, 5, Red Lion-street, Clerkenwell.

926 [7] Crochet Quilt and Anti-macassar Patchwork Quilt.—Mrs. Dickman, 7, Pierrepoint-terrace, Islington.

927 [1] Endorsing Apparatus.—C. Royle, bookbinder's tool cutter, 5, Falcon-street.

928 [2] Six Obelisks, made from the stones of Old London-bridge.

[1] Photographic Lenses and Map Glasses.
—R. Payne, optician, 33, St. John's-square, Clerkenwell.

930 [4] Working Model of a Steam-ship.—J. Witton, clerk, 19, De Beauvoir-rd.

934 [2] Two cases of South American Birds, stuffed; Bouquet of Flowers, made from the feathers of similar birds.—W. Watts, 22, Castle-street, Long Acre.

OBJECTS OF ART WORKMANSHIP, &c.,

Kindly lent to the Committee for Exhibition.

Her Majesty the Queen.—Specimens of Old Sevres Porcelain from Buckingham Palace. Two vases in this collection were alone valued at £1,000 each.

Science and Art Department of the Committee of Council on Education.—A valuable collection of Works of Art selected from the Museum at South Kensington, consisting of specimens of metal-work, Damascene and niello-work, decorative arms and accoutrements, watches, jewellery, coins, medals, seals, engraved gems, goldsmiths' work, electro copies of works in metal, pottery (Greek, Roman, and majolica ware), earthen, stone, and Wedgewood wares, Oriental and European porcelain, glass, enamels, sculptures in ivory and wood, mosaics, leather-work, bookbinding, japan ware, basket-work, textile fabrics, lace, &c. Also a collection of progressive Drawings, and a series of Food Cases, illustrating by comparison the nutritive qualities of various substances used as food. The above interesting contribution was superintended by Mr. Worsnop and Mr. Broome on behalf of the authorities of the South Kensington Museum, who added much to their value by affording the visitors any explanation needed for their due appreciation.

J. A. Nicholay, Esq.—Several specimens of Natural History (stuffed and prepared by H. Keilich, No. 432 in Catalogue), viz., Royal Tiger attacked by a Boa Constrictor (exhibited in 1862, for which two medals were awarded).—Royal Tiger, represented as having just killed an Antelope (exhibited by permission of George Jenkins, Esq., of Temple-hill, Weston-super-Mare).—Lion from the forests of Natal. (This specimen was selected by Sir Edwin Landseer as a study to assist in modelling the lions for the Nelson Monument.)—Group of Arctic Foxes—A Group of Ornithorhyncus—English Foxes (two fine specimens)—An English Swan.

Mr. N. Naden.—A Trophy of Silk Flags and Banners bearing the emblems of the various orders of friendly societies supported by the working classes.

Mr. J. W. Benson.—A case of very curious old Watches, including examples from the earliest period of watch manufacture to the present time.

Messrs. Cassell, Petter, and Galpin.—Some interesting specimens of Electro-typing from wood-engravings, illustrating the method adopted for producing an indefinite number of impressions from a picture without injuring the original engraving.

Mr. J. Keith.—Specimens of pure Aluminium and Aluminium Bronze Goods.

C. Comfort, Esq.—"Time, on a Rock," cut from a solid piece of marble.

R. Moreland, Esq.—A curious Water Jug.

J T. S. Lidstone, Esq., Author of "Londoniad."—Beattie's original bust of Robert Burns, the Scottish poet, that great sculptor's *chef d'œuvre*, concerning which so many strange legends are extant; and not the least interesting are those which tell of its being lost for more than twenty years, and turning up again in a port of the Mediterranean, probably conveyed thither by some consul of H.B.M., thence sailing the Indian Ocean, finding refuge near the person of some descendant of Timur, coming from the late siege of Delhi with other spoils to England, and at length falling into the possession of Mr. Lidstone, who intends sending it to Upper Canada.

Mr. Sharman.—Several specimens of Stone China.

John Bennett, Esq. — The "Piping Bullfinch," a beautifully constructed miniature bird, with moving head and wings, contained in a small box: upon a spring being pressed, the lid of the box flew open, the bird came up from its hiding-place, flapped its wings, and piped its musical notes to the visitors.

Messrs. Smith and Sons.—Specimens of Clocks of Clerkenwell manufacture

Mr. A. Herrmann.—A Bouquet of Porcelain Flowers, as natural as if made from wax, or other easily worked material.

Captain Hodges.—The beautiful Testimonial Fire Engine, presented to him by the inhabitants of Lambeth and the Metropolis, as a memento of their appreciation of the services rendered for many years by his Fire Brigade, and in recognition of his heroic exertions to protect life and property from fire. This Engine was manufactured by Merryweather, Lambeth.

The Exhibition Reporter.—During the Exhibition a miniature newspaper was printed and published in the building at a printing press kindly lent to the Committee by Messrs. Petter and Galpin, of the Belle Sauvage Works. This paper was issued daily, and contained the musical arangements for each day, the number of visitors, and other interesting matters connected with the Exhibition.

A Lithographic View of the Exhibition was also printed in the Hall by Mr. W. J. Sheppard, of 2, Castle Street, Holborn, and sold to the visitors.

CONCLUSION.

THE last though by no means least important fact which has to be recorded in connection with the Exhibition, is its financial success. This, however, may be attributed in some degree to the strict economy with which the preliminary arrangements were carried out, as well as to the favourable reception awarded by the Public to the undertaking. Had the entire business been transacted by paid agency—in a similar manner to that adopted at the larger Exhibitions—it is doubtful if the proceeds would have more than covered the necessary expenses, including the cost of prizes. The smallness of the admission fee (twopence to adults and one penny to children) was deemed by some an exceedingly hazardous experiment, and a glance at a few of the items of expenditure will show that the probable result must have been a matter of anxiety to those who were responsible for their payment. The Financial Committee finding it impossible to issue their balance-sheet in time for insertion in the present volume, the following facts connected with the receipts and expenditure have been gleaned from the Treasurer's accounts, in anticipation of its publication, the sums being given in round numbers:—The cost of fitting-up the Hall amounted to £200; Rent, £545; Gas, £197; Printing, £219; Superintendence—Police, Firemen, and Attendants (exclusive of Committee), £140; Advertisements, £90; Bill Posting, £72; Public Meetings, £20; Expenses attending Musical Arrangements, £133; Incidental Expenses (including Stationery, Postage, Carriage, &c.), £87. The sum taken at the doors during the nineteen days the Exhibition was open amounted to £2,596 16s. 4d., of which upwards of £1,000 consisted of copper. There are also several items of profit arising from the sale of catalogues, tickets, &c. The total receipts exceed the necessary expenditure attending the Exhibition

by about *One Thousand Pounds*. Of this sum, about £500 will be devoted to the Certificates and Mementoes for Exhibitors, including the expenses connected with their public distribution; and it is expected that, after all demands are satisfied, the Committee will have the disposal of a surplus of about £500, for appropriation in some manner consistent with the character of the undertaking which has been the means of producing it.

In concluding a pleasing task, the Editor ventures to express a hope that the Noblemen and Gentlemen who honoured the Exhibition by their support, the Exhibitors who afforded the display, and the Committee who devoted their time to its management, may alike look back with feelings of satisfaction to their connection with the first North London Industrial Exhibition.

1554-500